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ABSTRACT

Designed for use by both beginning and experienced school newspaper advisers, this handbook offers information in all phases of newspaper production. Topics discussed in the handbook's 15 chapters include: (1) purposes of the student newspaper; (2) authority and adviser/administrator relations; (3) organizing the staff and working with it; (4) production techniques; (5) journalism law and ethics, with an emphasis on newspaper responsibility; (6) coverage of news and trends; (7) reporting the news; (8) elements of style; (9) features to attract all readers; (10) editorials; (11) sports coverage; (12) in-depth writing; (13) editing to insure accuracy and readability; (14) headlines that sell stories; and (15) the graphics side of production. The handbook also contains a list of resources to help the adviser. (FL)

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To Barbara Garfunkel
my favorite adviser
and to the late Benjamin W. Allnutt,
an adviser's adviser

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Learning the Craft

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the new adviser

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Updated Second Edition

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My gratitude is extended to Columbia Scholastic Press Association and to Columbia Scholastic Press Advisers Association for sponsoring this project.

And, of course, this publication had not been possible without the tremendous amount of input gathered from the many advisers I have come to meet during workshops and meetings in various parts of the country.

--Mario R. Garcia

PREFACE

(Author's note: **This preface was written by Benjamin W. Allnutt for the first edition of** *The (New) Adviser.* **Mr. Allnutt, who passed away in 1976, assisted with revisions of the manuscript and offered valuable editing suggestions. He edited the CSPAA's companion volume to this publication,** *Springboard to Journalism* **and advised for more than 25 years the award-winning newspaper,** *The Tatler,* **at Bethesda-Chevy Chase High School in Bethesda, Maryland.)**

AN ADVISER IS ONE WHO GIVES ADVICE; who recommends a course of action; who counsels, who warns . . . one who gives information. He is one who interprets the social responsibility of the student press; who supervises creative students . . . one who is familiar with deadlines, financial obligations and pleasing publics.

The job of the newspaper adviser is not that of a censor. Neither is a strict hands-off policy good. He must supervise all details carefully and know how to organize student initiative. He must inspire ideas; he must be enthusiastic.

In a very real sense the chief function of a newspaper adviser is guidance. Probably the most worthwhile guidance is that of which the staff is the least conscious. The adviser should guide only when the staff needs it, when it falters or goes afield. To do this, he must understand young people and work well with them. He should have an appreciation of good writing and recognize its characteristics. He need not be particularly clever or talented himself, but he should know how to inspire those who are — he must be a person in whom the staff has confidence.

He must be firm when firmness is needed and he must be tactful. He must never lose sight of the fact that students learn by doing and that perfection is not achieved by constant disapproval. The adviser should be someone the staff "can fall back on" — the source of information with whom the staff can make active contact to produce a newspaper which is representative of their best effort.

What, then, is the adviser's true role? Certainly the adviser must not be a dictator, deciding what is to go into the newspaper, where it is to go, how it is to be presented; nor can he allow himself to become the one who accepts all the responsibility for the publication.

Neither should the adviser become a figurehead who allows students to put into practice any idea which occurs to them without his having offered guidance. The adviser is first of all a *teacher,* and as a teacher, he cannot shirk his responsibility of providing instruction when it is needed — instruction in the principles of such matters as preparing attractive layouts, selecting appropriate content, and developing good business practices.

Thus, above all else, the newspaper adviser must be knowledgeable — he must be able to answer questions, to provide meaningful suggestions and alternatives for the staff to consider, to know where to direct students for additional information.

Perhaps one of the most difficult tasks facing an adviser is defining his role, learning how to function as a true *adviser,* being a resource person for lively, creative teenagers.

To help the newspaper adviser achieve these objectives, *The New Adviser* has been developed. It is the adviser's reference book, a source book of ideas and suggestions. It offers essential information in all phases of newspaper production in the '70's which the adviser will find valuable not only in his work with the staff but useful in his journalism classes as well.

For the new adviser it provides tested methods of solving everyday problems. For the experienced adviser it includes hints for new ways of attacking recurring pitfalls. It is, in every way, a practical guide for working with the school administration and the printer as well as the newspaper staff itself.

In addition, *The New Adviser* includes a special handbook on writing and editing — news, features, editorials, sports, in-depths — and contains "how-to-do-it" material on layout and typography. Nor have the legal aspects of publishing a newspaper been neglected. A special feature of the book is a list of specific ways for working with the staff in each area of writing and editing, suggestions which can serve as a base for serious discussions with the students themselves. A chapter "For Additional Help" describes the special services of press associations and contains a briefly annotated bibliography of books and aids.

For many years, the Columbia Scholastic Press Advisers Association has felt that advisers should have a guide prepared for them by advisers. *The New Adviser* by Mario R. Garcia fills this need. The author is thoroughly grounded in the essentials of good reporting and communicating; he understands the problems of producing a vital, responsible newspaper; he knows how to work with students and administrators in developing sound publications programs. In workshops throughout the country, he has helped teachers solve their special publications problems. This book is the outgrowth of those experiences.

CSPAA believes that *The New Adviser* will lead to more effective newspaper guidance — that it will ease the work of advisers everywhere.

—Benjamin W. Allnutt

FOREWORD

SO YOU ARE A NEWSPAPER ADVISER. Perhaps you were appointed because your grandfather operated a small town monthly, or because you wrote your fraternity newsletter in college. There is always the possibility you were the last lucky teacher to join your school English department and, in spite of your lack of training, you inherited the newspaper.

Maybe you are an adviser by choice. Many advisers do ask — unbelievable as it may sound — to supervise the student newspaper. Often, these are the few who have received some form of instruction in journalism.

Whatever the reasons, you are a newspaper adviser. So heads up! You'll live to be proud of your assignment, in spite of frequent frustrations. There is no limit to how much you will help in the personal growth of your students. You will inspire students to pursue a career in one of the most rewarding professions. You will train students to become better consumers of today's complex mass communications.

Unlike teachers of other subjects whose contact with students is often limited to the classroom, the newspaper adviser works with one group of editors and staffers in a quasi-professional setup for at least a year.

It is unfortunate that the job of the newspaper adviser is sometimes considered a punishment instead of a reward. Many beginning advisers enter the job with misconceptions about what it entails. If they lack training themselves, they feel inadequate and submit to frustration and helplessness.

There is no reason a beginning adviser, with the appropriate motivation and necessary enthusiasm, can't pick up the basic techniques of production that will facilitate survival through that first year.

The untrained and inexperienced adviser can, indeed, perform well if he understands the job, not only technically but also ethically and professionally. If the adviser sees himself as a professional, called upon to perform a duty whose rewards are as many as its frustrations, then the agony of meeting deadlines and the satisfaction of seeing a young journalist develop will give him a sense of pride and fulfillment.

The purpose of this handbook is to help the school newspaper adviser. For the beginning advisers, the ones whose lack of confidence makes them skeptical, this handbook provides suggestions and hints that will facilitate the job. For the experienced advisers, those who keep saying they won't do it after the end of the current year, this handbook offers some new concepts and "recipes" that will make their publications livelier.

Following publication of *The New Adviser's* first edition, many advisers from across the country wrote to let us know how this booklet had helped them to cope with everyday problems of advising a student newspaper. We hope that this updated edition will continue to do that, while conveying to every adviser the feeling of enthusiasm, pride and fulfillment that is inherent in our profession. It is this basic feeling that can make the difference between a "good" and a "bad" adviser — and, of course, between an effective or ineffective student newspaper.

—Mario R. Garcia
August 1978

PURPOSES

'The purpose of the student newspaper is to cover all the news events and trends of importance to its readers . . .'

ONCE UPON a time there was a school newspaper whose major purpose was to announce what was happening — what meetings were scheduled and where, who the new student government president was, why every student had to have school spirit. Beauty queens and football heroes filled every page.

This newspaper had a gossip column and carried a play-by-play explanation of last month's football games. Basically it was a circulating bulletin board.

Obviously, such a newspaper cannot survive today, simply because student audiences are more sophisticated and demand a different fare. But of course, the "circulating bulletin board" school newspaper exists. The question is, does it reach its audience? Is it accomplishing something, or is it merely meeting a monthly deadline?

These are questions that need to be considered by all advisers and their editors. Just as many major daily newspapers in the United States have involved themselves in the process of self-analysis, the school newspaper must undergo a similar self-evaluation.

What is the purpose of the student newspaper?

1. **To inform** — The newspaper is unmistakably the school's only means of "mass" communication in formal, printed form. (Many schools are now operating student-controlled radio and television stations successfully.)

2. **To entertain** — The school newspaper must provide entertainment if it is going to reach its audience successfully. It entertains by including human interest features, movie, book and record reviews and lively coverage of all phases of school life, including athletics.

3. **To interpret and comment** — It has been a tradition in American journalism that newspapers serve as interpreters of new events, commenting on issues and providing the editorial orientation necessary for informed citizens. The student newspaper has an obligation to its readers to editorialize on relevant issues. It offers suggestions and recommendations, attacking or praising, but always with logical, well documented arguments.

4. **To train journalism students** — The newspaper plays a vital role in providing the necessary laboratory for students to apply theories they learn in the classroom.

5. **To record the school history** — It is the student newspaper that will serve as the official school historian. Where else will future generations go to find out who the school's first soccer coach was, or the year when senior English was dropped from the list of requirements for graduation?

6. **To serve as public relations for the school** — The circulation of the student newspaper is not limited to the confines of the school building. The newspaper also gets into the homes where it is read by parents and relatives of students. It sometimes ends up in a doctor's or dentist's office. Advertisers will probably have copies around their commercial establishments. In other words, the newspaper will be the official representative of the school to the many readers whose only access to school life is through the publication.

The way these various objectives are met by a student newspaper varies with the individual situation. In small schools in small towns where a sense of community and a feeling of belonging are greater, the student newspaper is as much a part of the community at large as it is of the school itself.

On the other hand, the staff of the student newspaper in a large school in a metropolitan area, where most students are exposed to influential daily newspapers, is challenged to present

coverage of important community oriented stories that may have a special interest to their readers. Even when daily papers analyze the implications of adopting a certain text for the study of history in high schools, the student editor's viewpoint may present an outlook completely different from that of the local professional editors.

But most student newspapers in large cities do cover their communities as an integral part of their overall news budget. There is no reason the local community should not be covered, assuming that the school scene is well under control by the news staff and provided there is enough financial support to afford the extra space.

Basically, and regardless of the size of the newspaper, the school or the community, the purpose of the student newspaper is to strive to cover all the news events and trends of importance to its readers, acting both as the "bulletin board" for all those news items that "must go in" and as a mirror portraying school life through coverage of trends in the academic, cultural and social areas. It will entertain its readers by considering feature story possibilities of interest to its audience. It will interpret and comment on relevant issues.

The other three functions of the newspaper — to serve as a laboratory for journalism students, to serve as a public relations vehicle for the school and to record the school history — are inevitable and automatic functions of the newspaper.

The effective adviser views all of these functions as interrelated and will bear them in mind as he helps his students produce a newspaper whose influence and leadership will make substantial contributions to the high school campus.

AUTHORITY

'The adviser is the unofficial liaison between the student editor and administration . . .'

THE TYPE of relationship established between the newspaper adviser and the school administration can often mean the difference between mediocre and superior student publications. And many experienced advisers will add that a good relationship with the principal, other administrators and other members of the faculty can also mean the difference between a pleasant and/or a painful academic year.

The adviser is the "unofficial" liaison between the student editors and the administration. He is also the target of "irate colleagues" who cannot understand why their announcements, pictures or other contributions were not published in last week's edition. The beginning adviser will soon catch on to the fact that as long as the paper publishes all the news it gets, does not misquote anybody and keeps all the administrators, coaches and other faculty members happy, his life will be pleasant. That will be true until the sports editor omits a story on a tennis match, or the editor attacks the assistant principal for curriculum or an eager photographer takes a "revealing" picture of a young teacher.

Not many of the individual complaints from faculty and administrators and parents about the newspaper go directly to the adviser. Many times the school principal gets the official complaint and he, in turn, passes on the needed information or reprimand to the adviser.

This is why the adviser-principal relationship is so important in the publication of a successful student newspaper.

The adviser and principal must establish an atmosphere of mutual trust

from the very beginning of their relationship. This will prevent countless problems later.

The adviser must understand that the principal is an administrator — the school's top executive — but that he's also a newsmaker and can certainly become a news editor's major source of news. But many principals fear the newspaper or are dissatisfied with it.

Often this "fear" is justified, if one considers that not all school newspapers are responsibly produced. An unscrupulous high school editor — with little or no supervision from an adviser — can use his position to ridicule the school, its faculty and administration. A principal cannot be blamed for not cooperating with a student newspaper whose editors go out of their way to misquote him, ridicule him or his staff or simply to distort his decision-making. This, of course, does not mean that constructive, well founded criticism is to be eliminated. However, irresponsible, biased and negative handling of news coverage is what makes principals uncomfortable — and thus uncooperative — in their relations with the student newspaper staff and adviser.

The adviser has an obligation to share his concerns with the principal, thus creating a positive, friendly atmosphere where both the adviser and principal know what is expected of each other.

The adviser should remember a number of factors when discussing production of the student newspaper with the principal.

1. The adviser should be certain that the principal knows how the student newspaper operates (everything from the sale of ads to the production schedule to the delivery of the newspaper). This gives the principal an awareness that may result in a greater appreciation of what the staff and adviser do.

2. The adviser should share with the principal his particular method or style of operation, his particular beliefs about journalism, freedom of the press and the media and his objectives in advising the student paper.

3. It is important that the principal know exactly the degree of adviser participation in the overall production of the newspaper. If the adviser reads all original copy before it goes to the printer, then he should tell the principal. And if the adviser reads proofs, but not originals, then the principal should know. **Early** clarification of the adviser's role and his degree of participation should make the principal aware of what to expect in terms of the student newspaper.

4. Once the adviser's role has been defined, the principal will probably like to know what the adviser and staff expect him to do — or not to do — his involvement with the newspaper.

5. The role of the student newspaper within the school should be discussed with the principal, emphasizing that the student newspaper informs the school community (including parents), influences through its editorials and columns, entertains and keeps a record of the school history. Most importantly, the adviser should stress the educational importance of producing a student newspaper where staffers are trained in all production skills, as well as in writing and editing, and where they ultimately learn to become better consumers of the media.

6. The adviser should talk to the principal about those things he can do to cooperate with the publication. As a newsmaker the principal could visit the newsroom and hold "on the spot" press conferences from time to time, with the editors coming to his office other times.

7. The adviser will also need to know how the paper is to be paid for and how deficits — if any — will be covered. The principal and adviser will want to discuss the measures necessary to assure a stable financial set up for the publication.

8. The adviser should point out to the principal that because he (the adviser) is available to work with students, correct their mistakes and guide them through every phase of production, it is not necessary for the principal to take time out of his busy schedule to read copy, proofs or other materials prior to publication. Unfortunately, some principals will insist on stepping in to check stories for content just prior to publication.

The new, inexperienced adviser can cope with the principal's insistence by: a) Trying **to impress** upon him that he (the adviser) will read all copy prior to publication and that he is likely to spot objectionable material. b) Showing the principal that his background in journalism (college course work, practical experience) qualifies him to evaluate copy and to guide student editors in making editorial decisions. c) Explaining to him that most successful student newspapers operate without principal intervention, but with **strong guidance** from the adviser.

Most importantly, if a new adviser can talk to the principal and reassure him of his beliefs, if this sense of mutual trust is developed early, chances are the principal will soon allow the inexperienced adviser to at least "try" to operate without his participation. The adviser must then do his job of guiding and supervising, to demonstrate to the principal that when the adviser offers proper training and supervision, the principal's role is somewhat lessened.

Practically speaking, the adviser will benefit from knowing if the principal has any particular fears, hang ups or misconceptions regarding the student newspaper. What is the principal's stand on a free student press? How much freedom will he allow? What are his main objections — if any — to the production of a free student newspaper? What does he expect from the adviser? What does he want the student newspaper to do?

Especially in the case of new advisers, it is extremely helpful to analyze at least the past two volumes of newspapers in the school, thus getting an overview of what the situation may be with regards to the principal and/or administration.

Fortunately, most administrators and faculty members cooperate with the student newspaper or at least allow the staff and adviser to perform their functions without a great deal of interference. But the beginning adviser going into a new advising situation has no way of knowing what it will be like.

That is why it becomes so important to try to establish ground rules and develop a sense of trust before that first edition of the paper comes out. The principal will understand that, just like the football coach expects to be given complete freedom to plan his game strategies and manage the team, the newspaper adviser, as a professional scholastic journalist properly trained to perform a specific function, hopes for cooperation and little interference.

Sometimes a simple, 15-minute conversation with the principal is all it takes to share common concerns. Busy people as publication advisers and school principals are, they should make it a point to get to know each other, trust each other and develop a satisfactory working relationship.

The student newspaper is likely to be better because of it, too.

ORGANIZING

'The adviser must exercise care appointing staff members . . .'

ONE OF the first duties facing the adviser will be choosing a staff. These will be the students with whom the adviser will work most closely in the production and publication of the student newspaper. The task is not always easy because the adviser, too, is human.

Usually when a new adviser is appointed, he inherits a staff appointed by the outgoing adviser and/or editors. Sometimes this is not the case and the adviser will have to confer with all members of the staff and other colleagues in the faculty to make the best possible appointments. The adviser must exercise care in the selection and appointment of staffers.

It is important to set up some type of criteria for the selection of editors. For example, some schools will not appoint freshmen and sophomores to editorial positions. In others, students cannot aspire to an editorial position until they have successfully completed at least one semester of journalism instruction.

Establishing a criteria will lend an air of importance and responsibility to the various editorial positions. This will result in getting better caliber students to join the staff. Whatever the adviser decides to do, it is obvious that nobody will be appointed editor without experience, preferably on the student newspaper itself. Sometimes the more competitive the situation gets for the various positions available on a staff, the better the selections that can be made.

An editorial position on the staff of the student newspaper should mean something important to the students. It is an honor that should be given only to those who show talent, dedication and a desire to work.

There is no one way of organizing a student newspaper staff. The staff structure will depend on a series of factors such as school size, frequency of publication and student availability. Typically, most newspaper staffs consist of an editor, managing or associate editor, copy editor, news editor, feature editor, sports editor, entertainment editor and a business manager.

The responsibilities of each staff member should be clearly and specifically defined. The adviser will find it helpful and time saving if duties are listed in a staff or job manual which should be revised when assignments shift. A staff manual establishes lines of authority and can be referred to by students when questions arise.

Specific duties for . . .

A. The Editor-in-chief

The appointment of editor should go to the member of the staff who is most thoroughly versed in all aspects of newspaper production. He should act in executive capacity, oversee the general operation of all pages, but concentrate his efforts on the editorial page and other major projects in which the newspaper might wish to get involved.

It is most important that the editor be a good representative of the newspaper and school. He is, in a sense, the publication's public relations man.

The editor frequently serves as a liaison between the entire newspaper staff and the faculty adviser in matters ranging from editorial and news decisions to the financial state of the publication.

Different individuals will give the office of editor various meanings and responsibilities. There are editors who literally "take over," making their presence felt on every aspect of production. Some concentrate on writing columns and editorials and making sure that all deadlines are met. It is inevitable that a few will be a disappointment to the adviser and to his peers and will simply rely on the managing editor and staff to exercise the leadership expected of him.

B. The Managing Editor

Second in the chain of student command, the managing editor should be the one person in charge of all aspects of production. This job requires a student well versed in newswriting, editing and design, since he will supervise the work of other members of the staff.

The managing editor's duties should include:

1. Running the overall production of the newspaper on a system that is suitable to the editors and staff.

2. Operating and controlling all aspects of makeup, headlines, cutlines, photography assignments and other everyday production problems.

3. Serving as liaison between the staff and the editor, in the same manner as the editor serves as liaison between the staff and the adviser.

4. Deciding news priorities and making sure all timely stories are included in the paper.

C. Copy Editor

This position requires the reading of all copy to be published. The editor edits the copy, marks instruction for the printer, double checks all information for accuracy and makes sure that every story plays up the best possible angle. His job is to guarantee that copy is clean, readable, complete, unbiased and conforming to style.

The copy editor and the adviser should work closely, mainly to identify those writers on the staff who may need special help with their newswriting.

It is the job of the copy editor to write headlines — or to delegate this function to other members of the staff.

An effective copy editor is usually one who has a good command of the English language, spells well and can spot mistakes quickly.

D. News editor

Most newspapers would have difficulty publishing without a news editor.

The news editor is the person responsible for coordinating the flow of news. If the newspaper operates on a "beat" system, the news editor is the one who decides what areas of school life are to become regular beats, and who is to cover which beat.

The news editor posts assignment sheets and checks over them regularly to make sure that all stories are assigned. It is up to the news editor to "get after" reporters so that stories will come in on time. An effective news editor will check stories as they are turned in to verify that they play up the most significant angle. This will save both the copy editor and the adviser time.

An alert news editor will keep the editor informed of what news events are being covered for a particular issue, so that editorials may be written to accompany news items. It is up to the news editor to assign advance and follow-up stories on campus events.

These various positions may involve so much of the responsibility and overall production of the newspaper that the staff and adviser might wish to appoint an assistant managing editor, an assistant copy editor and an assistant news editor.

E. Feature Editor

Some newspapers appoint feature editors to assign stories not usually covered under the heading of straight news. The duties of the feature editor should be to look for story ideas, then assign them and make sure they are written.

F. Sports Editor

The responsibilities of the sports editor include covering the entire spectrum of sports events in the school, writing some of the stories or a column himself and, in most cases, making up the sports page. In addition, sports editors assign photographers to the various athletic events.

G. Photo Editor

Photography has become one of the most important areas for today's newspaper. Therefore, it may help the staff to appoint a qualified photographer as photo editor.

The job of the photo editor should consist of organizing photo content with the various page editors, while also making sure that assignments are turned in on time. In addition, the photo editor should be in charge of darkroom maintenance and photo supplies.

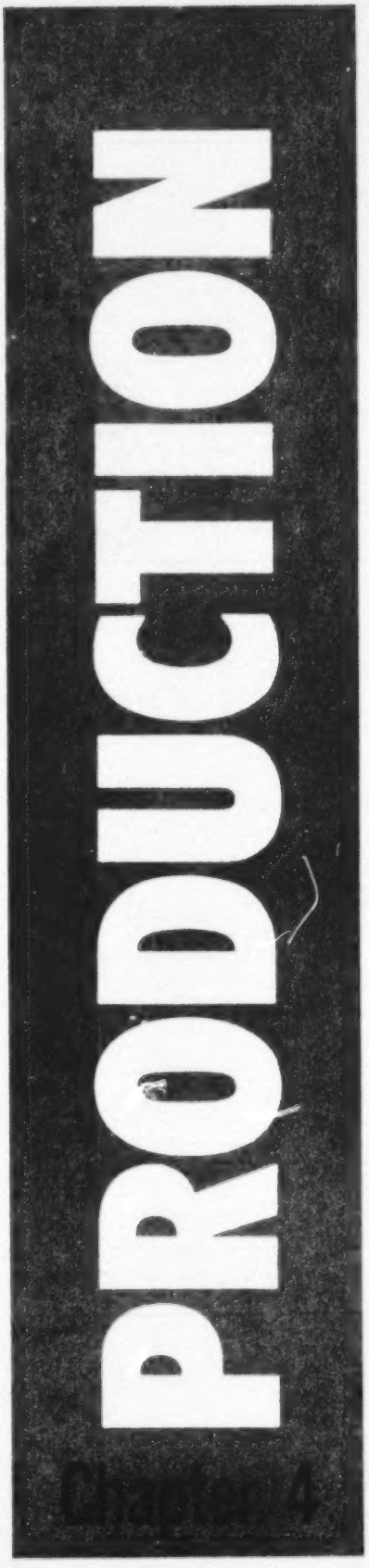
H. Graphics Editor

Daily newspaper editors, realizing the importance of effective graphics for today's newspaper, have appointed graphics directors or editors to plan and oversee the use of graphic strategies in their newspapers.

The graphics editor of a student newspaper should be in charge of planning how content, typography and design will complement each other visually on the page. He will work closely with the various page editors and the photo editor to coordinate the design of the newspaper.

The adviser organizing a staff must remember that establishing some criteria for eligibility, appointing the most capable, mature and responsible students and informing them how the newspaper is to be operated are important elements in the success or failure of a publication.

Student editors must know that the adviser is ultimately responsible for what they publish. If a certain degree of mutual trust is established early in the year between the editor and the adviser, chances are most problems will be solved satisfactorily.



'A good relationship with the printer will sometimes mean the difference between an outstanding and a mediocre newspaper . . .'

AFTER THE adviser has settled most production matters with his staff, and before the first issue of the newspaper comes out, he must make arrangements to have the publication printed. Most schools send out bids to local printers, with the lowest bidder frequently getting the job.

As many experienced advisers know, a good relationship with the printer sometimes will mean the difference between an outstanding and a mediocre newspaper.

Printers, as most people, like to be treated fairly. They expect the adviser to set up a production schedule and to follow it. They also expect advisers to tell their students how to behave when they are working at the printshop. But most of all, a good printer-adviser relationship involves early clarification of all expectations. No detail is small or insignificant when it comes to initiating business with the company which will print the student newspaper all year.

This is why the adviser should write detailed specifications at the beginning of the year to avoid unintentional mistakes — and headaches — later.

Specifications for the printer do not have to read like a legal document. But printers frequently appreciate those advisers who take time to include all details of what they expect from the printer and what the printer can expect from the newspaper staff.

When writing specifications for the printer, list the size of the newspaper, the frequency of publications (include a calendar with dates if available), the average number of photographs to be included each issue, and a detailed production schedule.

The specifications might also request the price for issues with more than the regular number of pages, price for additional 100 copies or additional 500 copies, price for color photos, price for spot color and for additional photos.

Specifications should also include whether the typesetting and press work will be offset or letterpress, the typefaces to be used, the headline family chosen by the adviser and staff and any details of production such as when staff will send copy (including the specific time) and when the printer will return page proofs.

In some situations, particularly those involving weekly newspapers, printers make arrangements for a determined number of editors to visit the shop and

The Adviser and the Printer

1. Establish a good working relationship with the printer beginning with the first issue and train students to do likewise.

2. Set up a production schedule and do not finalize it until the printer and staff mutually agree that it is a reasonable, workable one.

3. Give the printer written specifications, as detailed as possible, and include a calendar of dates of publication for the entire year.

4. Visit the printshop to become familiar with the plant, its equipment and employees.

5. If possible, try to do business with a printer close to the school. After all, chances are somebody will have to take regular trips to the shop to deliver or pick up copy.

6. Remind the printer that a student newspaper is an educational tool produced by amateur, inexperienced journalists who are likely to make more mistakes than the printer might anticipate. Make the printer feel a part of the "total educational experience."

7. Remind staffers that the printer will meet his deadline only if they meet theirs.

8. Always have all pages finished, including all headlines and photographs, thus avoiding having to do "initial make up" and/or setting up new type while supervising the last minute production of the paper at the shop.

9. Whenever possible, involve the printer in the overall evaluation of every issue, pointing out areas of typography where improvement might be necessary.

10. Most importantly, let the printer share in any honors, citations or commendations awarded to the newspaper.

read the pages on the flats, prior to publication. Less often publications may request page proofs to be sent to the newspaper office.

Depending on the particular situation, it is always helpful — for both the adviser and printer — to request that the printer specify the following information:

1. How many hours staff can work in the printshop.
2. Deadline hours when all flats must be finished.
3. When papers will be printed.
4. When and how papers will be delivered.
5. Charge for author's alterations and other unexpected, last minute changes.

It is important to let the printer know that the staff will follow the production schedule but that the same dependability is expected of him. Sometimes flexibility in a production schedule is gained through cooperation between the printer and staff. Usually the adviser plays an important part in establishing good rapport between the editors and their printer.

The use of offset and cold type makes it possible for staffs to paste up their own pages and send them to the printer at the camera ready stage, making considerable savings.

Although paste up techniques are simple and can be learned easily, it helps to remind advisers and students that the task requires precision, attention to detail and neatness.

Printers often enjoy working with student journalists, especially when they realize that their work is part of an educational experience. It sometimes helps to remind printers early in the year that they will be dealing with amateur journalists and therefore can't expect the same attitude they would from their professional customers.

It is up to the adviser to maintain the peace between the staff and the printer — especially when one side or the other makes a mistake. The adviser who always blames the printer in front of his staff is not doing the students a favor. But putting the blame on the staff when it actually was the printer's mistake won't help matters any. Fairness should be the deciding factor in such situations.

The students will make mistakes and so will the printer. A mutual understanding of why a mistake occurred and a desire to mend it or avoid it in the future can prove to be more practical and beneficial than starting a small war between the staff and printer.

If an adviser ever sits down to count his blessings, certainly he will put the good and understanding printer near the top of his list.

LAW/ETHICS

Chapter 5

'The way to impress the administration is with responsibility . . .'

MASTERING THE basic production techniques involved in the publication of a student newspaper is an important first step for the new adviser. The ethical and legal responsibilities inherent in publishing a newspaper also deserve careful consideration.

One of these responsibilities on the legal side is to let the staff members know that the school administration is the publisher of the school newspaper. The typewriters, free rent and supplies it furnishes make the administration the publisher even if the paper is self-supporting otherwise.

The way to impress the administration is with responsible ethical journalism.

On the ethical side, the adviser has a responsibility to train his students to be fair. It is true that complete objectivity is difficult to achieve, since student reporters will use their subjective judgment to choose what information to use for a given story. But it is this selection process that becomes the initial step in the formation of honest and fair reporters. Advisers must emphasize honesty and fairness.

If there's any question about the selection and presentation of information in a given story, the editor should return the story to the reporter, explaining to him his legal and ethical responsibilities. Controversial stories should cover both sides of an argument — or as many as can be found before deadline. Students must be trained to use fair judgment in the selection of news and to use — not abuse — the power given to them by their positions on the publication.

Honest reporters will not accept favors from publicity seekers and neither will they use the news columns of the newspaper to editorialize, propagandize or keep controversies alive when these no longer interest the newspaper readership.

Part of being ethical includes offering

proper identification when contacting a news source. "Sneaky" reporters, the types who eavesdrop on conversations, or who hide tape recorders under their coats during a meeting, or who violate the privacy of secret meetings, are a discredit to their publications. Advisers cannot overemphasize the importance of having reporters identify themselves as such when they approach a news source. It is important also that sources be asked permission to record interviews. Nobody likes to have his conversation taped without his knowledge. This practice is not only unethical, but also legally hazardous for the reporter and his publication.

Ethical reporters will respect off-the-record statements and will keep from using them in their stories. A reporter who publishes material meant for background and clearly labeled off-the-record by his source is not only exposing himself legally, but also permanently losing that particular news source.

The matter of good taste

Every publication defines "good taste" differently. And, of course, student newspapers, which usually have to coexist with principals, school boards, faculty and parental reactions, must handle questionable statements with extreme care.

What is in good taste for a paper in one city could be considered offensive to readers in another city. Who is to set standards of good taste, then?

That is what advisers and staffs must decide. In fact, it is up to them to set their own news policies — statements clearly defining the newspaper's position of what is and is not printable. Many schools publish their statements of policy in the first issue of the year; others carry it in every issue. Whatever the case, this statement should be as concise as possible, explaining what copy will be accepted for publication, the limit of length, whether announcements from clubs and other interest organizations will be accepted and if they will be edited.

For example, many high school newspapers — often because of their frequency of publication — shy away from carrying police news involving students or other school personnel. A chemistry teacher may be arrested and the daily newspaper will carry the item, but not the student newspaper.

Some student editors make it a point not to carry any "free" publicity for school clubs. This should be stated as part of the news policy.

The news policy should also include some deadline information. Possible news sources around the school should know when the latest deadline is prior to publication. Unless this is stated, sources sometimes will think their item did not make the paper because of the editors' refusal to include it. It is difficult to convince people sometimes that they simply did not make a deadline.

Notes for Photographers

There are some "gray areas" where photographers will have to have some rules on good taste, too. For instance:

1. There are some places and some occasions where a person has the right to solitude.

2. Even fictionalizing some activity of a person's activities will cause trouble if the picture puts that person in a false light or position.

3. High school papers should not use a picture of an individual or individuals to illustrate a story if the picture has no connection with the story. In some of these cases, the picture implies false things about a person because of what is in the story.

Establish rules early in the year on what types of pictures the paper will and will not use.

On the legal side

Student editors and reporters must remember that they may often be just a word or phrase away from a legal problem.

Yes, that is all it takes for a publication to be sued when individuals or organizations feel that a story has brought **them** into public hatred, contempt or ridicule.

A newspaper story, headline, photograph or cartoon can do more damage than meets the eye. For example, sometimes reporters make assumptions or take information for granted. Here is an example of a potentially dangerous lead:

John Doe, secretary of Student Government at THS, was arrested after he took $350 from the Student Activities office last week.

This lead is dangerous because the reporter is saying that, indeed, John Doe took the $350. This is what is called trial by press. If Doe is found innocent he can certainly sue the newspaper for the false statement.

It would be safer to report it:

John Doe, secretary of the Student Government at THS, was arrested last week and charged with allegedly taking $350 from the Student Activities office.

Other news situations that could prove legally dangerous are:

1. Implying or stating that someone is dishonest, lacks skills, is not fit to perform a certain task in his chosen field.

2. Making someone appear foolish or making fun of his misfortunes. Especially high school newspaper advisers need to be alert for articles which are meant to be humorous, but are not taken as such by the sources involved. Insinuations, allegory, irony do not protect the writer.

Basically libel is of two types. Libel per se is libel on its face. That is, a statement is made that by itself can prompt a source to sue. For example, calling somebody a liar or hypocrite is libelous per se. Libel per quod, how-

ever, involves implied defamation. No direct word is used to say that someone is a liar or hypocrite, but the implication is present in a story.

Defenses against libel

If a student newspaper editor finds himself in the midst of a libel suit, then he will have to rely on some of the defenses against libel.

Truth. Obviously, the best defense against libel is truth, knowing that that which was said is true. It is no easy task for a publication to defend itself against libel, but truth is one of the most valid defenses available. Maintaining the veracity of a statement is not all that is required in some states, however, since such legal technicalities as "truth with or without malice" can make the defendant's task a more difficult one.

Privilege. Some public officials are granted immunity from libel for actions and comments made while performing the duties for which they were officially and duly elected. Thus, a reporter covering a Board of Public Instruction meeting can quote a school commissioner or representative on statements made at the meeting. This is permissible, regardless of what such statements include. However, what a commissioner says to somebody during a picnic or other unofficial duty can be held accountable for libel.

Right of Fair Comment. It is fortunate that Americans are granted the right of fair comment, for it is this right that permits reporters to comment and criticize the performance of public officials, writers, actors, musicians and athletes. When a sports columnist on the school newspaper questions the strategies used by a coach or quarterback during a game, he is protected by the right of fair comment. He isn't however, if he decides to question the coach's integrity or his personal affairs. A movie reviewer can criticize the performance of an actress and get away with it. But he may be sued by such actress if he meddles in her personal life.

The possibility of a student newspaper's getting involved in a libel suit is not as remote as some believe. The area of ethics and legal responsibility unfortunately does not always get the attention that it deserves in scholastic journalism. It is heartening to know that not many student newspapers have been sued for libel, but the threat is always there, one word or phrase away.

It is important for advisers to remind their staffers that freedom of the press is important and needs to be preserved, but that freedom of the press *with responsibility* can make for even better publications.

'There isn't one definition of news that can be applied to all situations . . .'

BEFORE THE adviser and his staff can get down to the business of putting together a newspaper, it is obvious they will have to reach a conclusion on the definition of the news for *their* particular student newspaper in *their* school and community. The problem involved here is a universal one. There isn't any one definition of news that can be applied to all situations.

Since most schools have dictionaries available, that is probably where the adviser and editors will turn for an answer. According to Webster's Dictionary, "news is a report of *recent* events; *new* information; *fresh* tidings; matter that is **interesting** to newspaper readers; matter that is **suitable** for news copy." These definitions, although accurate, require some explanation before they can be applied to an actual news situation, such as the one in which the adviser and his editors probably find themselves.

To a daily newspaper, news is usually a report of any recent event or situation, with the timely element being of great importance. To the average person, news is something he knows today that he didn't know before — regardless of when the news took place. M. Lyle Spencer, first dean of the School of Journalism (now the S.I. Newhouse School of Public Communications) at Syracuse University, published a newswriting text in 1917 and defined news as follows:

"In its final analysis, news may be defined as any accurate fact or idea that will interest a large number of readers; and of two stories the accurate one that interests the greater number of people is the better."

More recently, events have been considered news only when an account of them has been presented. That is, someone may die, the school football team may win a championship, the school principal may resign, but these events will not become news unless someone gives an account of them.

Many textbooks on newswriting assert that newness, nowness, freshness, lateness, up-to-dateness are basic ingredients in the making of news. Other elements usually associated with news importance are immediacy, proximity, prominence, oddity, conflict, suspense, emotions, human interest, consequence and relevance.

These are all important factors of news, not only for daily newspapers, radio and television, but also for the student newspaper. The adviser and his editors will find that it pays to apply these news determinants to the everyday occurrences of school life.

It is obvious, however, that the "newness, freshness and lateness" of news is not going to be the primary factor in determining news content for a monthly or bi-weekly publication. An alert staff will often try to lead with the one news item that has the greatest immediacy — although it must be noticed that immediacy per se will not be the decisive factor in choosing a lead story.

For publications that are not published every day, other factors will also be important. Nearness is one of these. Whatever happens on campus — an accident, a pep rally, a concert, an exhibit or a fund raising picnic — will certainly be more justified as news than that which happens elsewhere. It is for the campus, for the school and related "local" angles — such as the school community — that the school newspaper exists.

Prominence cannot escape the news editor's eye. Whatever happens to the principal or a popular teacher or the star quarterback is news.

Human interest — the account of how it feels to be the only girl on the football team or the touching story of a handicapped senior who inspires his classmates to enjoy life to the fullest — can appeal to the the emotions of the readers by presenting that side of the story which creates personal sympathy, suspense, a feeling of identification, a sense of belonging, a desire to laugh, cry or simply to enjoy life a little more. Especially in biweekly and monthly student newspapers, human interest stories can be an effective means of attracting readers. Every front page of every newspaper would do well to carry a human interest story. There is a need for the type of reading that personalizes the publication.

Many journalists feel that consequence is perhaps the most important determinant of news. Obviously, if a news item has consequence it is going to touch the lives of many. When the English department decides to drop three courses from the curriculum and the physical education department agrees to increase the number of P.E. courses required for graduation, the news story has consequence since it affects everyone enrolled in the school. If one of the school clubs decides to sell cookies and wash cars for three weeks to buy new flags for the classrooms, the news value of the story, although justifiable, is not as consequential.

The news editor of an effective, readable student newspaper must be as aware of news determinants as he is of the news sources that will provide him with news. If the newspaper is to develop a personality of its own, it will be mandatory for the news editors to determine their news priorities. This will make the job of news hunting easier and will provide for more ample and balanced coverage of school news. It will also save time in decision making later.

REPORTING

Chapter 7

'The news staff of the newspaper is the backbone of the staff . . .'

A. The Lead

The terms "inverted pyramid" and "the five W's and H" have been around for so long that it will be difficult for the adviser who is looking for a way to teach his staff how to start the news story to get away from them. Although both the inverted pyramid and the five W's and the H methods can still be an effective means of teaching basic newswriting techniques, most publications have come to the realization that such means of handling a story can sometimes create a sense of frustration in the writer and eventually turn off the reader.

The inverted pyramid style of newswriting was a direct out-growth of the invention of the telegraph and the outbreak of the Civil War. Before the invention was perfected, frequently the telegraph lines broke down which resulted in interruptions in the transmission of messages. To establish the fastest and most effective communication under the circumstances, the style of news dispatches was patterned so that the most important events came up first. Thus, by placing all those important W's and that H at the beginning as a means of solving an immediate problem, early editors unknowingly devised what was to become the style of newswriting par excellence.

The last decade has seen — to a limited extent — the demise of the inverted pyramid as a universal style of writing the news story. Television coverage of news has had a great deal to do with this change.

Unfortunately, many student newspapers still include news stories that read as the following:

Michael Jones was elected president of the Student Government Friday, June 7 in a meeting at 8 a.m. in Room 635.

Fifteen Typical High School seniors attended a meeting for future architects last month.

The principal of Typical High School gave a speech at the last pep rally in the auditorium at 2 p.m., April 16.

Cathy Jones, a THS senior, was crowned Homecoming Queen and her four attendants given bouquets Friday, November 23 at 1 p.m. in the auditorium.

Two hundred seniors will be graduated in the gymnasium Sunday, June 15 at 3 p.m.

These are ineffective leads because they fail to play up the most "interesting" element. They do not featurize an angle to make the story readable; they are basically after-the-fact leads which say nothing that the reader doesn't already know.

So how does one arrive at an effective, interesting lead which features the most significant element?

It's not easy. In fact, most writers will admit that getting the lead is the most difficult task of their craft. Beginning students can use the five W's and the H to help them solve the problem. The adviser could mimeograph a handout including the following:

STORY SLUG _____

WHO _____

WHAT _____

WHEN _____

WHERE _____

WHY _____

HOW _____

A beginning reporter on the student newspaper staff comes back from an interview. He attempts to fill out all the blanks with sketchy information, answering every W on the sheet. Chances are he finds one W that stands out as the most important one for the particular story.

Let's refer to the poorly written leads mentioned earlier in this chapter. Take the first example, about Michael Jones being elected president of Student Government. In filling out the sample sheet above, the WHY (found somewhere else in the story) read something like this: Jones got elected because he received 532 more votes than his opponent. This means that Jones won by a landslide. In researching the story, the reporter finds out that this is the greatest victory ever received by a Student Government presidential candidate at the school. This is enough evidence to justify beginning the story with this unusual aspect of the election. And if the student reporter digs, if he exhausts his sources the way he should be trained to do, he will play up that feature that carries the greatest news value in every news story.

Don't say that 200 seniors will graduate Sunday at 3 p.m. Find out if this is the largest or smallest senior class, or what the graduation speaker will say, or if this is the first time seniors will graduate in the gym. Perhaps these exercises are the first without a speaker, or the first with a boy valedictorian.

The alert news reporter will sort his news determinants and use them to arrive at his most effective possible lead.

Other things to remember when writing leads:

1. Don't begin with after-the-fact materials.

Coach Al Griffin was interviewed after the Jackson-Lee game.

(So what? The reader doesn't buy the newspaper to be told that the coach was interviewed. Begin with some highlight of this interview.)

Unless junior players "shape up," the Jackson football team for next year may be in for surprises, Coach Al Griffin said.

2. Keep the lead short.

Sometimes, in their efforts to present as many facts as possible in the lead, student (and even professional) reporters crowd their first paragraphs. For example:

The THS Concert Orchestra this week won a superior rating at the State Orchestra contest held in Jefferson City, April 13-17. Two contest judges awarded a superior and the third judge scored the THS orchestra as excellent. The student conductor, John Jones, earned a superior for his conducting of the orchestra at the contest, and junior Lillian Palmer received an honorable mention for her solo.

And, of course, the writer could go on and on telling how the orchestra fared at the contest. It would have been simpler and more effective to keep it short:

The THS Orchestra and its conductor, John Jones, returned home this week with superior and excellent ratings from the State Orchestra contest.

The rest can be said in subsequent paragraphs.

3. Handle identifications properly.

Although it is important that reporters identify people in the news by use of first and last names in first reference, sometimes identifications can become obstacles on the way to clear newswriting.

Jack Carter, superintendent of Jackson County Schools, member of the local Lions Club and a graduate of THS, visited the campus last week.

By the time the writer gets to the important details of Mr. Carter's visit, he probably has lost his reader.

And, remember to use the first name in the first reference only. In the example above, any subsequent references to Jack Carter would be just Carter (or Mr. Carter, which is the style used by almost all high school newspapers.)

Sometimes getting involved in too much identification, as in the example above, crowds the leads and distracts the reader — often turning him off and sending him to another story or page.

4. Give readers the answers.

Try not to begin the story with questions for newspaper readers of all ages want **answers** to their many questions. It is the duty of the newspaper to offer these answers whenever possible. There are, of course, rare exceptions when a question lead can spark interest and invite readership. The student newspaper that abuses question leads will eventually tire its readers.

5. Beginning with a direct quotation demands an unusually good one.

"The new physical education requirements will not go into effect until September," Dan Cook, athletic director and chairman of physical education, said.

—or—

"It is always a delight to teach honor students," says Lillian Palmer, who will teach honors English this year.

Both stories could use reporter-written leads and perhaps offer more information in the first graph than these two examples.

Some quotes are meaningful and then, more often than not, they are meaningless or trite. Of course, the reporter can't prevent his news sources from giving him trivial quotes. What he can do — and in a way he has an obligation to his readers to do so — is to keep them as far from the lead as possible.

Using a question or a direct quotation for a lead can be called "the easy way out," since the writer does not have to think up an original, appealing lead.

Sometimes, however, a source may express a thought in such a way, that it can effectively be used as a lead and it draws the reader into the story, while offering enough information for an opening paragraph.

"I would give anything to be back in school. Anything to get another chance. Then I would get my high school diploma and try to change my life."

This is how a former Jackson High student, who dropped from school two years ago, started his informal talk to a group of his ex-classmates Friday.

The lead or opening paragraph can make or break the news story. A sparkling lead will invite readers. A dull or routine one will send them off to

another column. There is no reason every story can't have an inviting lead — even those based on routine or tired subjects. How does one get a good lead? Look for the right angle, play up what most readers are not likely to know about a news event, use the news determinants appropriately in making these decisions and bring the best forward.

And for beginning reporters who frequently begin with the *where* and *when* of a story, the best advice is: unless the football team plays one of its games inside the gym or the school day begins at midnight, these W's are seldom going to be important enough to merit lead space. Get away from the when and where syndrome that plagues so many student newspapers: "At a Student Government meeting last week . . ." or "Friday, May 9, members of the Chorus attended . . ."

Professional reporters eventually reach the point where they think up their leads even before they conclude an interview. It is a matter of time, creative ability and common sense.

sent it.

Sometimes the reporter is faced with an out-of-the-ordinary situation. For example, when three local politicians visit the campus to speak at the same meeting, it would not be fair for the reporter to play up highlights of one speech and underplay the other two. The reporter will be wise to write a combination lead:

Ecology deserves everyone's attention and students can do a great deal to educate members of the community on the importance of conserving the environment.

This is what seniors were told Friday by three members of the Chamber of Commerce Ecology Team who visited THS to recruit volunteers for their summer projects.

The rest of the story would involve direct quotations and identifications of the three speakers.

Another type of story which presents problems is that which involves multiple situations. For example, on any given day the following things could happen in a school:

1. Football coach resigns.
2. Star quarterback says he will quit

'Keeping stories fresh and running until they cease to be news is part of what makes a student newspaper superior.'

B. Structuring the Story

Once a reporter gets past the lead, things become easier. But this doesn't mean that the rest of the story will flow automatically.

"After the lead, what?" many beginning reporters ask.

Since the lead is like a promise of better things to come, the serious reporter will follow the opening paragraph with a logical sequence of events, answering questions that the reader may have.

Perhaps a direct quotation after the lead will serve to support a statement previously made. It is in this paragraph that sources can sometimes be fully identified without distracting the reader.

After the second paragraph, it is a matter of alternating between direct and indirect quotes and making sure that all statements are well supported.

If the story is a complicated one, involving an issue with which readers might not be too familiar, then it might be necessary for the writer to use interpretation.

The facts in the story will be arranged in the order of their relative significance. Just as the writer selected one significant angle for his lead, he will scrutinize all the information available to select the order in which he will present it.

team.

3. Principal says the team will continue to play, with appointment of new coach to be announced soon.

4. Several service clubs start referendum to get resigning football coach back.

5. Members of the football team appear divided as to what they'll do.

Obviously, this is a news (not a sports) story. An experienced reporter can piece all these happenings together into a multiple-story. Perhaps it would be best to run a major story on items 1, 2, and 3, then do shorter stories (sidebars) on items 4 and 5. The trend nowadays is to combine multiple incidents whenever possible, and through effective editing, save space and provide a convenient *package* for the reader, who will gulp it all down at once.

The next most important thing to do is to give that story a thorough reading after the reporter pulls it out of the typewriter. This is one way of giving the story its final test, evaluating it to make sure that it reads smoothly, that all questions are answered and that facts are correct.

C. Interviewing

He who asks will get the answers — sometimes. He who doesn't will rarely get any answers and certainly will not get the story. For obvious reasons, interviewing, the art of asking questions, is the basis of most reporting.

Preparing for an interview requires preparation. Some hints to remember are:

1. Know something about the person or persons.

2. Know something about the subject or event.

3. Prepare some of the questions in advance.

4. Arrange for a time and place convenient to the interviewee.

When conducting the interview the reporter must be friendly, make a good impression as a person before he begins his job. The success or failure of an interview is many times determined by the reporter's ability to conduct himself properly, to create a sense of trust and to establish a good rapport in the first few minutes of the interview.

Before the interview, he must decide what information he wants to get. The more specific and clear-cut a reporter can make his objectives, the better off he will be. Whatever he does, he should always have available more questions than he is planning to ask — just in case he runs out.

When preparing questions, use tact in phrasing them. Never antagonize or offend the interviewee. Common sense, courtesy and good journalistic and personal ethics should dominate his actions. Keep personal opinions out of the interview. Try to ask questions that evoke comments, not simply "yes" and "no" answers.

When phrasing questions, avoid using qualifying words such as "always" "never" "seldom" — these sometimes tend to scare interviewees because of the implied generalizing.

Recording an interview is often a matter of controversy. Years ago there was only one way to record an interview — by using pencil and paper. Today, the portable tape recorder and other more sophisticated technical devices make it possible for a reporter to ask questions and let the recorder and the interviewee take care of the rest.

But taping is not all as easy as it sounds. As refined and convenient as a tape recorder can be, it can also be the source of several problems. A person may not talk in the presence of a recorder, or the reporter who trusts his recorder may find out later that he has pushed the wrong button and has no interview. Many reporters who use the tape recorder to guarantee accurate direct quoting still take notes. This helps in the case the recorder doesn't work and facilitates locating portions of the interview when writing the story.

A reporter using a tape recorder,

whether in front of the interviewee or on the phone, should ask permission to use the device. This is part of the ethics of the profession that should be learned early in a student's journalistic career. In addition, whenever an interviewee refers to a statement as "off the record" the reporter had better put his pencil down and refrain from using such statement in his story.

Developing good interviewing techniques can be as important as writing the story. There can hardly be one without the other.

E. Writing the Speech Story

Student newspapers have a responsibility to cover speeches given at the school by visiting personalities. Speech coverage is usually classified in two categories: the advance and the follow up.

The advance speech story should include the basic information needed by those who might wish to attend the speech:

Charles Dillard, a state senator who graduated from THS, will speak in the Auditorium, Thursday at 8 p.m.

Dillard's topic will be "Making the best of your high school career." Refreshments will be served following the speech and a question and answer period is scheduled.

These two paragraphs should be enough to whet the appetite of those interested in listening to Dillard. This simple story — advance — has all the necessary details.

The follow-up story is the one written after the speech is given. There are at least two ways of writing this story.

1. Use an indirect quotation and support it with a direct quotation, then alternate between direct and indirect quotations.

Indirect quotation:

This generation of high school students has a wealth of knowledge and resources at its disposal and it is up to each individual student to use them, Sen. Charles Dillard told a group of THS students Thursday.

Direct quotation:

"The resources available to you and the degree of sophistication achieved by your generation are unsurpassed," Dillard told the more than 250 students who gathered at the Auditorium.

Indirect Quotation:

Dillard mentioned that individual students must strive to develop their potential to the fullest, making the best possible use of the technical and scientific knowledge available.

2. Use a feature lead that draws more on the personality of the speaker than on the speech itself:

When Sen. Charles Dillard was a student at THS, one of his former speech teachers recalled, he loved to get up in front of the class to give persuasive speeches.

Supporting statement to lead:

That is exactly what he did at his Alma Mater Thursday as he urged THS students to strive to develop their potential to the fullest, making the best possible use of the vast amount of knowledge available.

Direct quotation:

"This generation of high school students has a wealth of knowledge and resources at its disposal and it is up to each individual student to use them," Dillard told the more than 250 students who gathered at the Auditorium.

There may be other ways of doing a speech story. Whetever the reporter decides to begin with, he should get away from direct quote leads and vague generalities such as:

Sen. Charles Dillard gave a talk here Thursday on how to make the best of a high school career.

Thursday, May 7, Sen. Charles Dillard visited his Alma Mater, Typical High School.

F. Covering Meetings

If the student newspaper has an alert news editor, chances are his calendar of events will have more meetings on it than the staff can possibly cover. Based on news priorities, importance, and other news factors, the news editor will select those meetings which warrant coverage.

Covering meetings involves techniques similar to those used for covering speeches. Many things happen at meetings. Speakers say startling things. The group makes important decisions, or airs controversies. Any of these represents the highlight or newsworthy event.

Meetings, also, are frequently covered through an advance story and a follow up.

The advance should include the *purpose* of the meeting, the *names* of speakers, the *time* and *place*. An effective advance story highlights the purpose of a meeting instead of other non-essentials.

Weak:

Student Government will hold a meeting at 3:15 p.m. Friday in Room 356, to discuss the possibility of selling season tickets for all THS football games next year.

Better:

The possibility of selling season tickets for all THS football games next year will be discussed by Student Government at its meeting at 3:15 p.m., Friday in Room 356.

This second example gets down to the purpose in the first sentence. Avoid weak beginnings such as:

There will be a meeting of Student Government . . . Room 356 will be the scene of a meeting . . . At 3:15 p.m., Thursday, there will be a meeting . . .

The follow-up story will include the outcome of the meeting, with the possible inclusion of background information, interpretation and a look to the future.

Avoid dealing with the past:

Members of the Student Government in a meeting last Thursday, May 10, voted to sell season tickets for next year's football season.

It's better to emphasize the future:

Football fans at THS will be buying season tickets to see the Generals play next year, the Student Government decided Thursday.

The rest of the story should include direct quotes, reactions and backgrounding, so that the news is kept in perspective. The reader would like to know what other high schools have experimented with selling only season tickets. And he also wants to be told about the success or failure of such procedure. He wants this information as well documented as possible, with figures and direct quotes from authorized sources.

Most importantly, the reader is concerned with how the sale of football season tickets will affect him as a student, a consumer, and the possible effect on the team and school.

Many student newspapers bury the most important decision reached in a meeting under vague beginnings such as:

There was a meeting of Student Government . . . The purpose of Thursday's Student Government meeting was . . . The result of Thursday's Student Government meeting was . . .

In covering meetings and speeches, where controversial topics are likely to be aired, the reporter will have to make an effort to remain objective, presenting both sides of every issue and reporting events as they happen.

A quick look at a student newspaper shows immediately whether its staff is striving for excellence, or simply meeting deadlines and coping with the job "that must be done."

Sometimes paying attention to what seem to be insignificant details in the overall newswriting job of a newspaper makes the difference. The following

'The last decade has seen – to a limited extent – the demise of the inverted pyramid as a universal style of writing!'

items deserve careful consideration.

Identification

News stories must identify news sources properly, by first and last name in first reference and then by using Mr., Miss, Mrs. or Ms. (as some newspapers have recently adopted.)

Consistency is important. If a reporter calls a senior student Patty Frantz in the first reference to her, he should refer to her as Miss Frantz or Patty for subsequent references, but should not alternate between the two. Consistency not only lends a sense of style to a newspaper, but also accentuates its overall credibility.

Sometimes names are well known to the newspaper audience, in which case it would be foolish to crowd the newspaper columns with identifications, as is the case with the school principal and other well known administrators. However, there are times when a person's name may not be known, but what he does may lend importance to what he says:

John Smith, THS treasurer . . .
Alice Sawyer, the school bookstore manager . . .

Attribution

Just as in mystery stories where the predominant question is "Who did it?," in newswriting frequently the question is "Who said it?"

Some student newspapers run stories without attribution; that is, they present non-factual information without stating where it came from. Then there are those which attribute everything, including facts. For example, here is an instance where attribution is not necessary:

The possibility of selling football season tickets will be discussed by members of Student Government Thursday, May 10, in Room 356, at 3:15 p.m., **(according to Russ Taylor, Student Government secretary).**

Here is an instance where attribution is needed.

Football fans at THS will be buying season tickets next year, **(Russ Taylor, secretary of Student Government, said).**

Generally facts are not attributed. It is only information which involves opinions or ideas which may be questionable that must always be attributed to its source.

Objectivity

One important characteristic of American newspapers is that their editors make constant attempts to be fair and objective — or, more precisely, as objective as a human being can be. It has been the tradition to keep opinions on the editorial page and to present the news accurately, objectively, and fairly. The student newspaper has an obligation to strive for this same purpose.

It is the responsibility of the adviser to instill in his editors and staffers a sense of fairness. Train them to present all sides of a controversy, to voice all opinions and let the readers decide who is right.

It is obvious, however, that complete objectivity is difficult to accomplish. Lester Markel, of *The New York Times*, has attacked the notion that reporting can be defined as "objective":

"The reporter, the most objective reporter, collects fifty facts. Out of the fifty he selects 12 to include in his story (there is such a thing as space limitation). Thus he discards thirty-eight. This is Judgment Number One.

"Then the reporter or editor decides which of the facts shall be the first paragraph of the story, thus emphasizing one fact above the other eleven. This is Judgment Number Two.

"Then the editor decides whether the story shall be placed on Page One or Page Twelve; on Page One it will command many times the attention it would on Page Twelve. This is Judgment Number Three.

The Adviser and the News Staff

The adviser soon discovers that the news staff of the newspaper is the backbone of the publication.

It is important that the adviser emphasize thorough coverage of all significant school events, keeping in mind that **to inform** is one of the primary functions of the publication.

The following suggestions may help:

1. Suggest that the news editor prepare a **news budget** of all events to be covered for every issue of the newspaper.

2. A calendar of events, as published by most schools early in the year, should be used to verify that all scheduled events of relevance to the majority of the students are covered — if not with a story and photos, at least pictorially.

3. Train the news editor to write advance stories on all events scheduled between dates of publication. But caution him also to include follow-up coverage as the various events take place.

4. Direct **assignment sheets** to post on a bulletin board. This makes it easy for all reporters to know what their stories are, the sources to contact, suggested length and, most importantly, the scheduled deadline. (A posted assignment sheet does more than that — it allows for all staffers to get an idea of what's included in every particular issue.)

5. Make sure the appropriate editor checks news copy for proper identification of all persons mentioned. Double check attributions and make sure all quotes are attributed to the right sources.

6. Instill in students a sense of fairness. Controversial stories, especially, should be carefully checked to guarantee that all sides are presented equally.

7. Check to see that reporters have written the best possible lead for every story and work with them on any necessary rewrites.

8. Suggest that reporters generate their own stories as much as possible. Reward those who bring in news tips and make students aware of the importance of developing a nose for news.

9. Make sure student reporters do not "drop" the story after the lead. Some have a tendency to write an excellent lead, but fail to back up that good paragraph with enough supporting material and/or proper transitions.

10. As soon as the paper comes out, do a mark up and make sure all staffers meet to discuss all aspects of that particular issue with the adviser. Point out weaknesses, but be quick to praise, too.

"This so-called factual presentation is thus subjected to three judgments, all of them most humanly and most ungodly made."[1]

Even if the reporter understands that it might be humanly impossible to achieve complete objectivity, he should make an attempt to refrain from including his opinion in a news story. Sometimes the use of a word with unintentional overtones makes the difference.

The following paragraph includes a word which implies opinion:

Mr. Thomas Jones, THS principal, **claimed** *that students did not behave properly during Thursday's assembly.*

It would be more fair to simply state:

Mr. Thomas Jones, THS principal, **said** *that students did not behave properly during Thursday's assembly.*

Student newspapers frequently seem subjective in their news coverage, and it is obvious that this is sometimes inadvertent.

By the same token, writing that "an *interesting* concert will be presented Friday by the Glee Club" or that "a *huge* crowd of students gathered to stage a protest" implies subjectivity by the use of evaluative words. Simply say that "the Glee Club will present a concert" and that "more than 250 students gathered to stage a protest."

And, it is always much safer to use "said" when attributing instead of opinionated words such as: implied, stated, claimed, charged, blasted, warned, etc.

Writing follow-ups

Many student newspapers overplay a particular incident in this month's publication, but drop it altogether in their next. Or they announce that a controversial speaker is coming to the campus to speak, but never give a follow-up story on highlights of his speech.

It is the responsibility of an alert news editor and his adviser to go over the newspaper every time it comes out and mark those stories that will require follow-ups in the upcoming edition. This procedure is a simple one that takes only a few minutes and guarantees that major news stories are kept fresh, with the inclusion of new developments as part of the lead.

When writing a follow-up story the writer begins with the latest developments and concludes with some background information taken from the previous story, thus facilitating reading for those who missed the story when it first appeared.

Keeping stories fresh and running until they cease to be news is part of what makes a student newspaper superior.

[1]William L. Rivers, *The Mass Media and Modern Society*, Second Edition, San Francisco: Rinehart Press, 1971, p. 190.

'Style lends a newspaper its personality . . .'

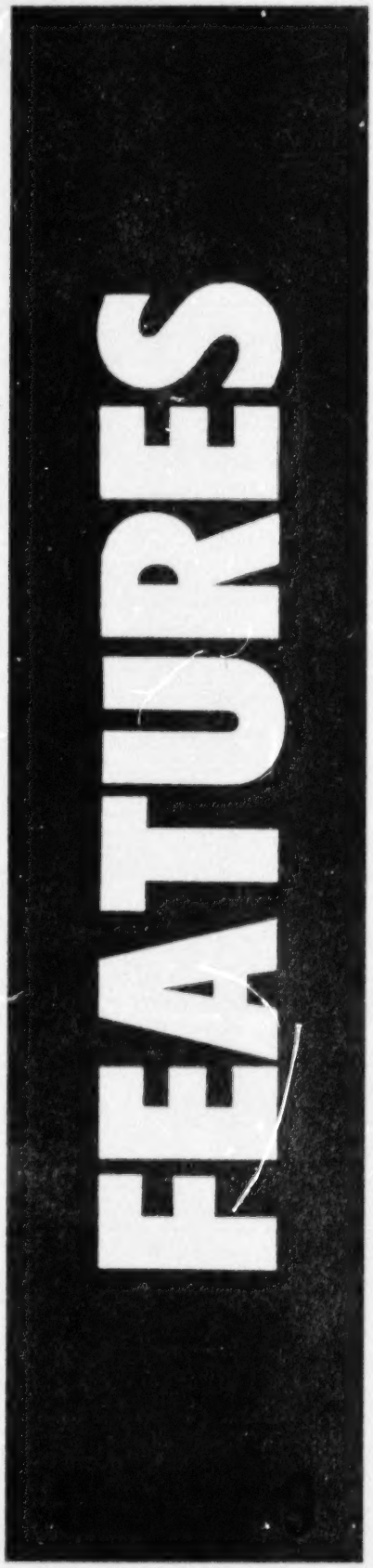
A NEWSPAPER without style is like a person devoid of a personality.

It is style, indeed, that lends a newspaper its personality. Daily newspapers and press associations, such as the Associated Press and United Press International, have produced their own style manuals. Many high schools and college newspapers also have stylebooks which they use for guidance in the areas of capitalization, abbreviation, punctuation, writing and editing and general newsroom practices.

Stylebooks vary in content. Some are explicit and very detailed. Others — more sketchy — capitalize on areas more likely to present difficulty to reporters and editors. Some resemble a newswriting textbook, others are merely pamphlet-like brochures. But regardless of its size, the stylebook is a must if the newspaper is to become readable by emphasizing consistency and conciseness.

Advisers and their staffs may profit tremendously — and so will the newspaper — by developing a stylebook. A typical stylebook includes the general news policies of the newspaper on all material published, including the publication editorial policy.

In addition, the stylebook should deal with the nuts and bolts of production, such as how to prepare copy for publication, instruction for reporters on matters ranging from how to answer the telephone to how to keep the publication free of libel suits.



The more specific — and useful — aspects of the stylebook include such details as:

1) **The use of words:** Service station **not** filling station and said **not** stated.

2) **Capitalization rules:** Capitalize Building when accompanied by the name of a specific school building as in Physical Education Building.

3) **Abbreviations:** Abbreviate names of months if they are used with dates: Jan. 18

4) **Punctuation:** Place the period within quotation marks: "Make the best use of your stylebook."

Using appropriate punctuation when attributing is another sign of professionalism in a student newspaper.

Double quotation marks (" ") are used to enclose direct quotations. Place periods or commas within the quotation marks. Place the question mark inside the quotation mark if the quotation is a question; otherwise, put the question mark outside the quotation marks.

Examples:

"Typical High School is ahead academically," the principal said.

The principal said, "Typical High School is ahead academically."

"Is Typical High School ahead academically?" the principal said.

Other points to remember:

When a quotation runs two or more paragraphs in length, the quotation marks are placed at the beginning of each paragraph and at the end of the last paragraph of the quotation. This applies only when the same source is quoted through several paragraphs.

Single quotation marks (') are used to designate quoted material that is given within a direct quotation:

"As soon as we came in, one of the boys said, 'you're safe now,' then he quickly left the room."

In quoting two or more persons in the same story, put quotations of the separate individuals into separate paragraphs.

5) **Numerals:** Use figures for 10 and above. *"Police arrested nine students and took 10 to the principal's office for questioning."*

The beginning adviser might wish to obtain copies of the CSPA, UPI, Quill & Scroll, AP and other standard stylebooks, including some from colleges and high schools, to compile ideas for his newspaper stylebook.

The stylebook is also a convenient place to list words frequently misspelled by reporters, such as accommodate, consensus, separate, congratulations, sophomore, affect and effect, accept and except, intermural and intramural, loose and lose, site, cite and sight, then and than.

The student newspaper stylebook should not become involved with too many items because, as many advisers know, long lists are likely to turn off the editors and staffers. An effective stylebook is one that is easy to use, presents solutions to the most likely everyday problems of writing and editing, and is written in such a way that newcomers to the staff will be able to utilize it without having to have a semester of journalism.

It will also help if the stylebook is easy to carry. Some schools have devised pocket size stylebooks, much to the satisfaction of advisers and staffers. In instances where lack of time and money make it impossible to design a stylebook and get it mimeographed or printed, it will save the adviser many hours of repetition to make a list of common offenders in the areas of writing and editing and post it on a bulletin board.

'An alert reporter will find feature story ideas all around him . . .'

IT IS difficult nowadays to differentiate between the terms feature and straight news. Student newspapers, which frequently publish weekly or less often, have to rely on feature elements as part of their "hard" or straight news. Getting the featurized angle frequently offers reporters an interesting and appealing way of presenting the news.

But this is not the way it was a few years ago, where a solid line was drawn between the style and purpose of a feature story as opposed to a straight news story. Curtis MacDougall, in his popular text, *Interpretative Reporting*, states that the difference between news and feature stories is largely one of intention.

". . . unorthodox journalistic rhetorical methods, customarily associated with feature writing, may be used to improve ordinary news stories in which the writer's purpose is to be informative about overt happenings. On the other hand, a feature article emphasizing human interest may be composed according to the standard rules for formal news writing."[2]

Traditionally, editors have attached a certain degree of informality to a feature. The feature has usually been a story not regarded strictly as news, yet timely and entertaining. In fact, American readers continue to regard as "features" such items as individual columns, comic strips, articles on furnishings, gardening or food, advice to the lovelorn column and cartoons.

Many news happenings which might otherwise become mere fillers or newsbriefs may lead to readable, informative features.

An alert reporter will encounter ideas for feature stories all around him. Features develop from conversations with teachers or students and from clippings in newspapers and national and professional magazines. Often they grow out of news stories in the reporter's own student newspaper.

Story based on a conversation

A reporter in the student newspaper finds out from one of his teachers that students are participating more and obtaining greater enjoyment from American history classes than ever before. He realizes there is an angle for a feature. He talks to several other history teachers in the school who corroborate the first teacher's statements. Next the reporter interviews several students in history classes to find more direct information. He observes a history class. The rest is a matter of putting together a story that invites the reader, provides information and reads smoothly.

Story suggested by a clipping

The community newspaper will provide interesting angles for the student newspaper reporter to tackle with a "local" element. For example, when the daily newspaper reports that a recent survey shows a "great demand for mechanics and plumbers in town," the alert feature writer will "localize" the story by talking to guidance and vocational counselor in the school, to vocational teachers and to students — particularly seniors — to determine how they feel about careers in these fields. The story might include interviews with the alumni who have made their careers in mechanics and plumbing.

Clippings sometimes may come from national and professional magazines. When a national publication reveals that the nation's high school seniors are "less motivated, less disciplined and more willing to procrastinate than their counterparts 30 years ago" the story angle is obvious. Perhaps teachers and students at THS feel differently — or agree. Write the story!

And when a medical journal devotes an entire essay to the general nutritional habits of high school students, the student newspaper can "localize" it by writing a feature story based on interviews with the cafeteria staff, home economics faculty and representative students.

But, remember, the clipping is *only* the starting point and must not be rewritten or used by the reporter as the basis for the article. What an alert, creative and resourceful reporter does is to get the *initial idea* — the sparkle to generate the overall story — from the clipping, but he will also contact sources mentioned in the article, if possible, or their counterparts at the local level, to get various opinions and additional information.

From a story in the student newspaper

A two-paragraph filler in the student newspaper may spark enough interest for a feature writer to develop a longer, more informative story.

Let's take this two-paragraph item as an example:

Practices begin Friday for students interested in trying out for the THS cheerleading squad.

Practices will be in the gym. Those interested are asked to meet at 2:15 p.m. in the back entrance doorway of the gym.

Miss Roberta Jones, cheerleader sponsor, says that for the first time this year boys will be part of the squad.

So where's the story? In that last paragraph, of course. Firsts usually make good feature stories (the first girl quarterback, the first THS graduate, the first group of boys in home economics class), so this last paragraph should be all the reporter needs to de-

[2]Curtis D. MacDougall, *Interpretative Reporting*, New York: Macmillan, 1972, p. 490.

velop a story that flows easily for the reader.

Story based on an unusual person

Readers are always interested in reading about people — people who do unusual things, who have unusual hobbies, interests or occupations; people with uncommon beliefs, approaches to life or to teaching, coaching, baking a cake or throwing a football. Most schools abound in "profileable" personalities, but it's up to alert reporters to spot them and interview them.

These people do not necessarily have to be "permanent residents" in the school. A speaker may come to visit a class one day to discuss literature of the occult. That sounds like a possible story. Or a professional belly dancer may visit the modern dancing class to give the girls some tips. Chances are not all members of the student body will be there to see and listen to them; that is where the feature writer and his story come in.

The major intent of a personality profile is to reveal what a person is like. Bill Ward, in an article titled "About People," (*Scholastic Editor*, May 1970) says the factors which reveal personality are: "1) what he has to say 2) how he says it 3) how the person interviewed looks 4) how he acts 5) his environment 6) what he has done and why he has done it — and what he gets out of it 7) what others think about him 8) his hobbies, prejudices, dedications in life 9) his hopes and aspirations, his frustrations, achievements and failures in life and his observations about the world which are familiar to most readers 10) what makes him unique."

This type of feature may very well be about someone well known around the school or community, but it may also center on an obscure person, the type who is always there but who is usually taken for granted. Sometimes more than one personality may be profiled in a single story, especially in the type of situation story where diversified people perform one similar task (cafeteria personnel, registrar's office, literature teachers).

There is no set formula for writing a feature. Feature writing provides an excellent outlet for creativity and freedom of expression. Just like any other material in a newspaper, however, features must compete for the attention of the reader and thus must include interesting leads and short sentences and paragraphs.

Effectively written feature stories are those that make readers laugh, or cry, or stand on their heads. These features sometimes move readers to action ("I want to do something about that situation") or simply relax the reader. If nothing else, the feature must aim to inform the reader whenever possible.

The Adviser and the Feature Staff

The adviser will probably spend a great deal of time just trying to define what a feature is to the many students who will ask. He can look for textbook definititons, point out good examples from the local press or perhaps quote somebody who said that "a feature is anything in a newspaper which is not a news story or an ad."

An adviser can do several things to stimulate students to come up with and develop feature stories:

1. Build up a file of clippings with ideas that can possibly be "localized" and turned into features. The adviser will only begin this file, the students will soon be the ones bringing in most of the clips! (That, after all, is the original intention.)

2. Teach students to see relationships between news articles on the school paper and possible feature angles.

3. Plan ahead. Using the school calendar, train features editor to develop features based on the various important events scheduled every year: homecoming, black history week, graduation, opening of school, etc.

4. Remind feature writers to generate their own stories, to the point where nobody has to assign stories to them. Feature writers should be creative enough to do this.

5. Coordinate feature assignments with photography, whenever possible.

6. Get students away from first person point of view in features. Neophyte reporters usually end up becoming the center of the story, neglecting to play up whatever it was they originally set out to write about.

7. Remind students that feature stories — like most news stories — are centered around one angle.

EDITORIALS

Chapter 10

'Regardless of what some may suggest – editorials are not on their way out!'

IT WON'T take the beginning adviser long to realize that opinion is one thing that abounds among the staff of a student newspaper. Everyone has something to say around a newspaper office. The copy editor will have to constantly pencil out reporter opinions from straight news stories.

Editorials offer an outlet for student editors to express their opinions and to represent the official voice of the newspaper — or that of the editorial board, anyway. Editorials in daily newspapers are usually based on the opinion of a majority of the editorial board. Sometimes, school newspaper editorials represent the opinion of the editor alone. Such editorials should be signed. It is preferable, however, for the editorial board of the newspaper meet regularly to discuss issues of possible editorial importance and to reach conclusions, share information and determine what the content of the editorials will be. This process provides an excellent opportunity for students to learn the democratic principles which have become a tradition in the editorial decision-making process of the United States.

Writing the editorial may be easy if the writer (or writers) has something to say that he feels must be said. Contrary to what some beginning advisers and reporters may believe, editorials do not necessarily have to persuade or attack.

It is true that a majority of editorials tend to persuade, and many try to effect change. However, editorials serve other purposes as well. Whatever the purpose of an editorial — and this is something that must be clear in the writer's mind — it must aim to arouse the reader to experience a desired behavior.

Since readers may be aroused to various forms of behavior, editorials often vary in purpose. The following are some frequently encountered categories of editorials:

Editorial of persuasion

This is the most common type of editorial, the classic one. Its purpose is to persuade somebody — students, teachers, administrators, school offi-

cials, the community — to take some action and therefore bring about a desired change.

Editorial of praise

Although less common (human beings have a tendency to criticize but often procrastinate in the "give praise" department), the editorial of praise or appreciation commends a person, group of persons or official body for something well done. School newspaper editors may write this type of editorial upon the retirement of an exceptional teacher or coach, or in recognition of an action taken by the school administration or other school officials.

Editorial of criticism

An editorial of criticism sets out to analyze the actions of an individual, group of individuals, or the outcome of an event, speech or meeting, presenting a critical viewpoint. It is important to present enough supporting evidence when criticizing. Editorial writers should be reminded that it is always easier to sit at a typewriter and criticize than to try to work out solutions and means of improvement for those things they find at fault; therefore, the editorial of criticism is only effective when it offers suggestions and recommendations to improve a situation.

Editorial that sets a mood

There are times when an editorial can create a certain, desired — and sometimes needed — mood. The editorial that sets a mood can be inspirational, humorous or perhaps simply a light commentary on everyday occurrences. When short and to-the-point, this type of editorial is ideal to invite reluctant readers into the editorial page.

Editorials in student newspapers should concern themselves with issues that are school-related. Influential student newspapers will also allow editorial space to current social, economic, political and military problems that directly or indirectly affect students. Community issues can sometimes be handled effectively on the editorial page of a student newspaper. Student editors may sometimes approach the issues from an obviously different point of view than that of the local professional newspapers.

Editorial that passes the test

The adviser can use the following guidelines for evaluating the quality of editorials:

1. Editorial must be written in readable, easy to understand style. A frequent misconception is that editorials have to read "at a higher level" than news stories. Nothing could be further from the truth.

2. Editorial must be convincing without being preachy.

3. Editorial must show conviction, so that the reader immediately realizes the editorial writer believes what he is trying to say.

4. An editorial must be organized in a logical sequence of events. It should explain the problem to be discussed, expand on it, and then present supporting evidence for all arguments, offering a solution if applicable.

5. Editorial must be timely, tying in a news story with major editorial issue whenever possible.

6. Editorial must be the right length. Sometimes short editorials are more effective.

7. Editorial must be well organized around one major topic. (Sometimes student reporters and editors, in their efforts to cover a large territory of material, branch out into two or three different directions in editorials.)

Editorials are not on their way out, as some critics believe. The forceful, influential editorial is still an integral part of the student newspaper today — sometimes even more, because student editors are more sophisticated, better informed, more opinionated and more willing to let their viewpoints on major issues be known.

The Adviser and the Editorial Staff

The adviser has a responsibility to see to it that the editorial page is used as an effective, influential and readable forum for various viewpoints, not only representing those of the newspaper editors, but also of other students, faculty, administration and staff.

The following suggestions may help.

1. Establish editorial guidelines at the beginning of the year. A statement of editorial policy can be published in the first edition of the year, stating the newspaper's position on letters to the editor and other opinion pieces.

2. Require members of the editorial board to meet regularly and discuss editorial ideas, voting on controversial issues and writing editorials which represent the voice of the newspaper staff.

3. Encourage all members of the staff to try writing articles for the editorial page, i.e. columns, viewpoint pieces, editorials.

4. Whenever possible, train students to see relationships between news stories and potential editorials. When a news story reports that the dropout rate has decreased, it may be wise for an editorial writer to analyze the facts and perhaps praise those credited with the improvement. Likewise, when a news story reports that the school is the last in a priority list for remodeling and other construction, an editorial questioning the issue is in line.

5. Remind students that they must write editorials about the school and its people. Sometimes it is easier for the staff to write long editorials on state and national issues which are likely to turn off most student readers. This is not to say that an editorial writer should let the opportunity go by when he thinks he has something **worthwhile and different** to say on a state or national issue.

6. Train students to use logical patterns of persuasion when writing editorials.

7. Encourage variety on the editorial page. Remind editorial writers that editorials of criticism need not be the only ones they can publish.

8. Remind students that simple, everyday language is most effective when writing editorials.

9. Check the facts in an editorial. Editorials must be based on accurate details if they are to be convincing.

10. Remind students that short editorials are more difficult to write but usually have greater impact on the reader.

ATHLETICS

'Some of the best newswriting one sees today is in the sports pages . . .'

ONE OF the first areas of reporting to receive the impact of interpretation, featurizing or what some have come to call the *New Journalism*, is sports. When football fans were able to watch their favorite game in living color on TV, the sports writer reporting such games had to resort to an angle not presented by TV to attract and keep his readers.

As a result, most sports writers concentrated on the *why* and *how*, or the *who* of a certain play, instead of beginning their stories with facts and figures all too familiar to many readers.

By the same token, the student newspaper that is distributed once a week or less frequently cannot depend on the facts and figures of a game to serve its readers well. Game statistics are important, and must be included in the story somewhere; however, the immediacy and importance previously attached to these are no longer the basis for writing the lead of a sports story.

It used to be that sports stories, like regular news coverage, could be categorized as straight or featurized. It is difficult to draw the line between a straight sports story and a sports feature. The two styles combine to offer a more readable and appealing type of story.

Where does one find the right angle to featurize a "straight" sports story based on an event?

As any experienced sports writer knows, talking to the coaches and the players is the answer to the question. If the sports writer interviews the coach, chances are the coach will say something that will automatically become possible feature material. The coach may say that a particular game was tough because he had two brothers playing against each other or that half the team was recovering from injuries. Who knows? Maybe he attributes a certain win or loss to fate, and there is always the possibility something "unexpected" happened during a sports event. An alert sports writer will be on the lookout for any possibilities. His story will score higher with the readers if a good feature angle accompanies the sports statistics.

Sports writing today has not relinquished its responsibility of offering facts, figures, statistics and some of the play-by-play explanations that characterized sports stories 25 years ago. But it has substituted the order of importance in covering these areas, to give priority to a feature angle and allow for more interpretation of why something happened and how it happened.

In fact, some of the best newswriting one sees today is in the area of sports. Sports writing offers an opportunity for the writer to be creative while handling factual material and it allows the

student newspaper sports editor to record one of the school's most popular aspects.

The Sports Feature

Sports coverage is not restricted to sports events. It is obvious that these would not exist without the human element. Daily newspapers devote part of their sports coverage to feature stories about coaches and athletes. Sports fans who follow the events themselves will be just as interested in knowing how athletes spend their leisure time or why they became athletes and how. The personal elements that make up a personality profile and make a person come alive in the eyes of the readers are an integral part of sports coverage.

Failure to include more than just play-by-play accounts into the general sports coverage of a student newspaper may result in some "dull" sports pages.

On Sports Coverage

It is the job of the sports staff of a student newspaper to make a conscious effort to include all sports — major and minor — as part of its overall coverage. What the fencing team does may not be too important to the sports editor, but it may be to those in the school who follow that sport. The same applies to wrestling, swimming, tennis, bowling and golf. These sports may or may not have the following of football, basketball and baseball, but nonetheless deserve fair coverage.

Whenever possible, members of the sports staff should be students who, in addition to their interest in journalism, have an interest in and knowledge of sports. The adviser will be wise to "quiz" sports staffers as to their likes and dislikes in the various sports. A writer who has no knowledge of the basic rules of soccer — and whose mind is set on detesting that sport is not a good candidate to assign to cover the school soccer games. It is true, however, that professional sports writers in daily newspapers sometimes have no choice of the sports events they cover. Editors do take into consideration the writers' knowledge of the sports they are assigned to cover, however.

Sports writers sometimes are also active participants in the athletic programs. This presents a problem to the adviser and to the coaching staff. It creates a conflict of interest and the best an adviser can do is to keep the writer-athlete from covering stories in the sport (or sports) in which he participates.

Sports coverage includes advance and follow-up stories. Advance stories will play up the names of the team, the location of the event, and the time. It should mention an aspect of the contest that makes it out of the ordinary.

The undefeated Falcons will meet the Jackson Generals (7-1) Friday at 8 p.m. in the Community Stadium.

A quote from a coach or player might follow. The purpose of an advance story, no matter how short, is to "announce" the event and to give the necessary details for those interested in becoming spectators.

The adviser should check with the sports staff to guarantee that future events covered in one issue of the paper are properly followed up through stories and pictures in another issue.

The Adviser and the Sports Staff

When an inexperienced adviser has to worry about learning the many things he needs to know to put a newspaper together, the last thing he wants to worry about is learning sports terms, game strategies and some of the technicalities that are part of covering sports events. As a result, and especially if the adviser is not a sports fan, he will probably delegate more authority and freedom to the sports staff than to other staffs within the publication. This sometimes is satisfactory, but not always. Sports writers and editors can literally go wild and do their own thing if they suspect that the adviser isn't knowledgeable about "their beat."

But the adviser doesn't have to watch sports events on TV for six hours every Sunday afternoon nor does he have to memorize scores or recite passages from *Sports Illustrated* to let the sports staff know that he knows sports.

The following suggestions may help:

1. Suggest that sports editors prepare a schedule of all sports events to be covered for every issue of the newspaper.

2. Check the list to make sure all sports activities are included and that no particular sport is "left out." (The adviser will hear from the coaches more often than he will want.)

3. Secure a copy of sports statistics books to facilitate record keeping by the staff.

4. Secure from the athletic department a record of statistics. This will provide sports writers with the tools necessary for interpretation and comparison of figures.

5. Check sports copy for accuracy — make sure the score is right. Sometimes an overexcited sports writer will make the score 71-6 when it actually was 17-6. It makes a difference!

6. Pencil out the many cliches that sometimes plague sports stories, including the repeated use of the team nickname. If every paragraph begins: The Falcons scored . . . The Falcons' quarterback . . . Falcon Coach, chances are the reader will read some other story.

7. *Make sure sports emphasize the future. Example:*

When the Falcons play the Jackson Generals next week, they will probably miss the hitting of Al Gonzalez, who injured his shoulder Friday while leading the Falcons to a 3-1 victory over Jefferson.

8. Delete any opinion injected by sports writer to make a point. Direct quotes usually can be used for the same purpose.

9. Check the story out for the type of partisanship that makes everything "our guys" do look great. The entire story must not be based on "our side."

10. Make sure that intramural and girls' sports are covered.

IN-DEPTH

'An attempt to look beneath the surface and travel the extra mile when writing a story . . .'

A RECENT innovation in newswriting that has had an impact on the high school — as well as the professional press — has been the style which covers a story in depth.

In-depth writing involves *elaboration* beyond the above-the-surface details that usually make up on-the-spot news. If part of the school gym burns, the spot news would include some details and quotes as to the cause of the fire (if known at press time), damages, injuries, if any, and information about temporary facilities to be used by physical education classes.

An inquisitive and dedicated editor will want to offer his readers more than just the spot news coverage about the fire. He will send a reporter (or reporters) to investigate further — in-depth — digging deeply into the circumstances surrounding the blaze, its causes and effects on the school athletic program.

This is what in-depth writing is all about.

It is, first, *elaboration* beyond the details that are a part of the basic news story.

It is an attempt on the part of the reporter to look beneath the surface and travel the extra mile to bring out every bit of information pertinent to a story. It involves exhausting all possible sources and angles. In the gym fire story, sources would be the Fire Department, school authorities, custodians and night watchmen around the school, members of the physical education faculty and students.

Such a story puts the news in *perspective*, providing background information about other fires during the school history and quoting authorities on the possible prevention of similar occurrences.

But it doesn't necessarily take a fire or any other catastrophe for the student editor to get his staff moving. In-depth stories can sometimes originate from feature ideas — and even from interviews.

When the staff of *The Tattler*, Bethesda-Chevy Chase High School (Bethesda, Maryland) realized that the problem of shoplifting was becoming the "number one" youth problem, a writer wrote an in-depth article analyzing the situation, offering quotes from a variety of sources and giving the story the proper perspective.

In-depth articles, if handled properly, can create new interest in a student newspaper. Editors and advisers would be wise to set up a schedule early in the year so that different reporters — thoroughly experienced ones — are assigned a topic to cover in-depth. That way, if the newspaper publishes eight times during the semester, eight different students would be assigned in-depths and thus every issue of the publication would include one of these thoroughly researched articles.

The trend is toward this type of writing, especially for publications that come out less often than daily. Daily newspapers are including a greater number of in-depths in their daily coverage. It is almost inevitable that in-depth writing will eventually make up a large percentage of all stories included in daily newspapers of the future.

The Adviser and In-Depth Writing

The following suggestions will help the beginning adviser to guide his staff when writing in-depths.

1. Assist students in choosing in-

depth topics of interest to the largest number of readers.

2. Remind them to select only those subjects on which research material, sources and information are available.

3. Emphasize the difference between a feature story and an in-depth. While a feature story might require only a single interview to develop one angle, the in-depth involves saturation reporting, many interviews and covers numerous angles all related to one general topic.

4. Train students to give the opening paragraph a sense of purpose. That is, tell the reader what he can expect from reading an article.

5. The last paragraph should put the entire piece together, although not necessarily through the traditional summary.

6. Teach students to alternate between direct and indirect quotes, remembering that sometimes direct quotes from authorities on a subject offer the best background.

7. Explain to students the importance of completing all research, interviewing and planning before starting to actually write the article.

8. For students trying their first in-depths, emphasize the benefit and convenience of drawing a skeleton or outline of how the various data, quotes and other materials are to be utilized.

9. Decide whether one article will be sufficient or whether a series is necessary. (Articles in series should be discouraged in bi-weekly and monthly publications.)

10. Use "breakers" or "subheads" to separate paragraphs in long in-depths.

11. Avoid running more than one in-depth per issue, until readers get used to the new style.

12. Remind editors that not all information they dig up needs to be included in a story. Some information is strictly for background and not meant for publication.

Advisers should also keep in mind that the inexperienced, neophyte reporter cannot and should not be expected to undertake the in-depth story.

Because of its involved, far-reaching and comprehensive nature, the in-depth story combines the qualities of good news reporting, impressionistic writing and even some feature writing techniques. As a result, only those student reporters who have mastered the skills of basic reporting should be expected to attempt writing in-depths. Until a reporter has demonstrated his competence to handle all kinds of news stories, he should not be considered ready to tackle in-depth writing.

Mediocre in-depth stories are not likely to make a mediocre publication anything but mediocre.

EDITING

Chapter 13

'Editing, too, separates good newspapers from mediocre ones . . .'

EDITING IS the one step in the overall production of a student newspaper that requires a thorough knowledge of the English language, a sharp-eye for catching mistakes and the ability to condense a four page story into six or seven paragraphs.

It is editing that separates good student newspapers from mediocre ones.

All editing begins — at its most primitive stage — when the reporter reads his own story and checks it over for typographical errors. Advisers must train their students to read their copy before they turn it in. This is not only fair to the copy editors and others who will read the story, but impresses writers to double check themselves. What reporters frequently do when they read their own stories is copyreading, which is to be differentiated from copyediting.

Copyreading involves checking the story for obvious mistakes in grammar, spelling or typographical errors. Few reporters have the time to copyedit their stories — rewriting faulty leads, cutting out paragraphs, and combining sentences. This is the process of copyediting.

The tools necessary for editing include a dictionary, a thesaurus and a stylebook. The rest is a matter of applying sound grammatical rules, double checking the spelling of words, verifying names and numbers, dates and addresses and using a great deal of common sense.

An alert copy editor is a suspicious individual whose inquisitive mind takes nothing for granted.

The Process of Editing

Each copy editor has his own method. The best formula for effective copyediting is that which proves successful

for a particular individual in a specific situation.

These are the basic steps in the process of editing.

1. First read the story in its entirety, without making too many marks or changes. This is necessary to grasp the meaning and content of the story.

2. Go back for a second reading, asking youself the following questions:

Does the story say what the writer intended it to say?

If the story says what it is to say — does it say it well?

Is this story effectively written to suit the needs of the particular audience for which it is intended? Every newspaper knows its audience, and it is for that particular group, or its prevailing majority, that most copy is written.

Is the meaning of the story clear? (Is it too rigid in structure? Or too conversational?)

Does the writer capture the attention of the reader early in the story? Or, could this story use a better lead paragraph?

Are the facts of the story arranged in the most logical, effective manner?

In the case of a difficult subject, does the story offer enough background and interpretation?

3. Once these questions have been considered — and perhaps answered — the copy editor is ready to do the actual job of editing.

If he is lucky and his reporters write well, chances are he won't have to edit too much. However, if the answer to any of the questions above is a negative one, he will use his typewriter, scissors and tape in an effort to make the story conform. Sometimes he will clarify the meaning of a sentence, or rewrite an entire paragraph. Often he will give the story a new lead, make a wordy story tight or simply send the story back to the reporter for a complete rewrite. This is, of course, if time allows. Otherwise, the copy editor himself will do the rewrite job.

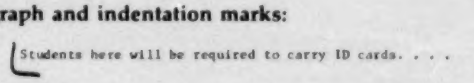
It is important that students become conscious of the time element — knowing that it is better to go with whatever information is available at press time than to miss a deadline altogether. A follow up story can be published in subsequent editions of the newspaper to cover information not available when a story is first published.

Symbols used in editing copy

The Editor's Tools

The copy editor needs to know how to use the copyediting marks commonly used by printers. The marks make up a sort of shorthand that makes the process of correcting copy easier and faster.

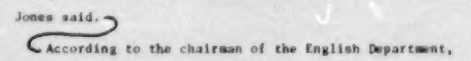
Paragraph and indentation marks:



Connecting marks:

Sometimes two elements need to be connected within a paragraph so the copy will read smoothly:

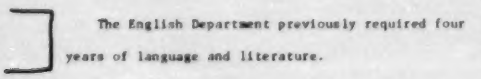
The connective mark may be used to join two elements which have been separated by space. In that case, the copy editor will draw a line over the material to be deleted, then draw the connecting mark in the form of an arrow, to indicate to the printer where he wants to move next:



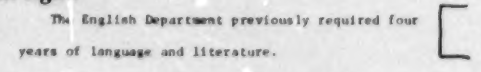
Indentation marks for an entire line or paragraph:

Sometimes an editor may wish to have an entire line or paragraph indented to the left or to the right, and sometimes centered:

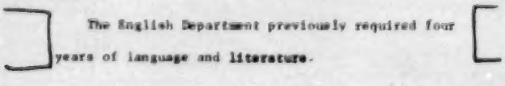
Indent left:



Indent right:

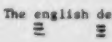


Center copy:



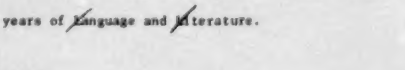
Capital letters

There is no need to mark capitals and lower case when the copy is already set that way. However, if a lower case letter should be capitalized, the mark used is three underlines:



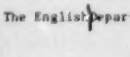
Lower Case

If a letter is capitalized in the copy and the editor wants a small letter instead, he draws a diagonal line through the letter from right to left:



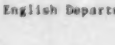
Spacing Marks

To indicate that space is desired, draw a vertical line:



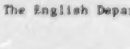
No space mark

To indicate that no space is desired where one appears, draw an arc above and below the space, connecting the letters:



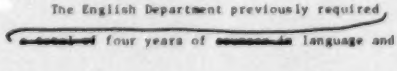
Deleting undesired letters

To delete an undesired letter or character, draw a vertical line through it. If the character appears inside a word use the close up mark as shown in the example above.



Deleting more than one letter

When deleting entire words, draw a horizontal line through the entire deletion and close it up or not, depending on whether a space is desired:



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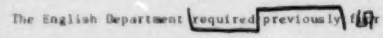
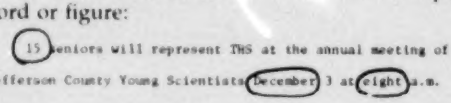
Transposition marks

Adjacent letters and words can be transposed easily:



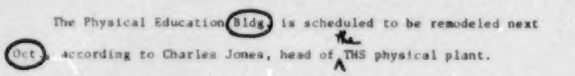
Abbreviation marks

If a word or number needs to be abbreviated simply circle the word or figure:



Spelling out

If a word or figure is abbreviated, but the editor wishes to have it written out, he will circle the character too:


The Physical Education Bldg. is scheduled to be remodeled next
Oct. according to Charles Jones, head of the THS physical plant.

Punctuation marks

comma

opening quote

period

hyphen =

question mark ?

parenthesis ( )

closing quote

dash —

apostrophe

colon

Applying the Tools

It helps considerably if all members of a newspaper staff know and use the copyediting marks. But, that is only part of an involved process which includes various other responsibilities. Since an entire text could easily be written on just editing — and there are some good ones available to the adviser and staff — this handbook will cover only a handful of the responsibilities that face the copy editor most frequently.

1. Adjusting the length of copy

The copy editor will delete paragraphs to make the story conform to a desired length. Traditionally stories have been cut from the bottom, since that is where the reporter will most likely place the secondary details of a story. With new styles of reporting, such as in-depth writing and investigative writing — and in the case of editorials and personal columns — the editor should be careful not to cut an essential part of a story and destroy the writer's desired effect.

If a story is too short, and assuming that time permits, it is better to return a story to its writer with suggestions and directions as to why it needs to have material added.

It is difficult to set a "desired" length for an article. Some stories can be handled in six paragraphs or fewer. Others, such as in-depths and interpretative pieces, may need more. As many advisers and editors have experienced, student readers will not stay with a story too long. If a story runs more than 12 column inches, it is wise to have the copy editor sharpen his scissors.

If the editor feels paragraphs should be cut from a story, he should work with the student reporter to show him why the deletions are necessary. Such a situation is one of the best opportunities for individualized instruction within the staff.

2. Detecting errors of fact

Newspapers do make errors of fact. If this happens too often the readers will inevitably begin questioning the overall credibility of the publication. It is the job of the copy editor to spot inaccurate details that might have been inadvertently made by a reporter. An effective copy editor will not be content with every fact a reporter offers in a story. He will verify geographical locations, names of news sources and ages, if applicable. Nobody likes to have his name misspelled, nor mistakes made about his position or title. These details, which may appear insignificant, are of primary importance if the newspaper is going to claim any degree of professionalism.

3. Simplifying, clarifying and correcting language

If a three-sentence paragraph can be cut to one short sentence, it is the copy editor who should do it. If a short sentence tends to be confusing and needs amplification, it is his job to remember the reader and edit. The copy editor must emphasize effective communication. Giving every story meaning is his main purpose.

4. Maintaining an objective and fair coverage

Sometimes reporters inject editorial comments into their stories. The copy editor has to be on the lookout for this type of subjective reporting, reminding the reporter that the editorial page of the newspaper is reserved for opinion. Opinion should be kept out of the news columns.

And when a reporter writes a lead stating that five students were awarded full tuition scholarships, but then deals with only three in his story, it is up to the editor to return that story to the reporter so that all five recipients get fair coverage. Unattributed statements get into the copy. Again it is the copy editor's duty to inquire as to the nature of quotes and comments in a story.

5. Watching out for possible legal implications

Student newspapers — and all media for that matter — are legally responsible for what they report. The adviser and editors must know at least the basic elements of libel and obscenity laws so that violations can be prevented. The copy editor will delete any statements which in his opinion may tend to damage the reputation of a person (or organization) by bringing him into public hatred or ridicule. A story may make a false charge, or make a person or organization appear foolish. If a reporter questions the honesty, skills or ethical standards of somebody in the school, that party may retaliate. Fortunately, members of the high school press have traditionally performed well and involvement of student newspapers in libel suits is but minimal.

6. Keeping the reporter out of his story

Some inexperienced reporters have a tendency to write every story in the first person. The copy editor should take the "I's" and "me's" out of the story, unless the story happens to be a feature which is intentionally designed as a "personal experience" report.

7. Keeping the stories clean

Stories should be written in good taste, whatever that phrase means to the specific staff and school. The copy editor should be aware of what his newspaper audience will consider offensive and if he can help it, should make sure that potentially harmful or offensive material is deleted.

8. Fighting the daily problems

The copy editor will fight wordiness:

He is one of those men who are always moving.

He is always moving.

He will fight the use of the passive voice, changing the sentences to the active voice wherever possible:

The winning touchdown was scored by Brown.

Brown scored the winning touchdown.

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He will fight the constant lack of commas:

Mrs. Mary Jones who came to Johnson High in 1939 will retire in June.

Mrs. Mary Jones, who came to Johnson High in 1939, will retire in June.

He will return to the reporter the type of story which is too chatty:

So come out and support the team tonight.

He will question the use of "question leads" and will rewrite them whenever possible.

He will make sure that if a quotation has been used for a lead, it is an effective, inviting one. If not, he will write a new lead.

He will fight redundancy, the type which includes:

It is the *consensus of* opinion . . .

The concert will cost *the sum of* $5 . . .

New innovations are planned for the fall. . . .

The THS Paladins set a *new record* . . .

Advisers and copy editors alike will constantly fight the most common pairs of offenders:

1. it's vs. its
2. who's vs. whose
3. their vs. there
4. there vs. they're
5. to vs. two vs. too
6. your vs. you're

The process of editing may not offer the glory of bylines and public recognition, but even when they dwell in anonymity, copy editors often feel the pride that comes when they know they are making a newspaper copy accurate, effective and printable.

The Adviser and the Copy Editing Staff

At a time when the graphics revolution has changed the appearance of most publications, it appears that "content" has been somewhat neglected. Intelligent readers demand more than "pretty looking" newspapers, and it is the job of the copy editors to polish every sentence and make every word count.

The adviser, as a teacher, can be of tremendous help in emphasizing the importance of copy editing.

Here are some suggestions:

1. Train all reporters to use the copy editing symbols.

2. Require that all reporters copy edit their own stories before turning them in to the appointed copy editor.

3. Establish a copy editing system — or copy flow system — to guarantee that all copy is carefully read by the appointed copy editor prior to sending it to the printshop.

4. Make sure the copy editor has the basic tools of the trade: a comprehensive dictionary, a thesaurus and a stylebook.

5. Appoint as copy editor the student on the staff who is not only one of the best writers on board, but also somebody who can catch mistakes and has the ability to correct them.

6. Emphasize the importance of clean, readable copy.

The Adviser and Electronic Editing

By the time most of today's high school students graduate from college and start professional journalism careers, they will perform most editing and design chores with the aid of electronic equipment.

Many newspapers have already converted their editorial operations, introducing Video Display Terminals (VDTs) capable of handling all the traditional editing functions. A reporter types his story directly on the VDT — a machine that resembles an oversized typewriter with a small TV screen attachment. The VDT's keyboard includes approximately 25 more keys than a regular typewriter. Those are the command keys which instruct the computer to carry out basic editing functions such as inserting or deleting words, re-arranging paragraphs or sentences, capitalizing letters, bold facing or italicizing words and other commands.

Regardless of how vast and clever these VDTs appear to be, they are incapable of doing anything unless instructed to do so by a reporter or editor. The basic editing skills — the know-how required to evaluate a piece of copy — still rest with the individual reporter or editor.

Video Display Terminals can be found in many newspapers today as editors quickly adapt to the fastest convenience of electronic editing. Reporters type their stories and edit them on a small TV screen, making instant corrections, deletions and additions. (Photo courtesy of Compugraphic)

HEADLINES

'A good headline sometimes determines whether a news story is read . . .'

PERHAPS THE most frustrating, complicated yet exciting aspect of newspaper production is headline writing. It requires concentration, a knowledge of synonyms and the ability to count.

The adviser will find that in most typical student newspaper staffs there are basically two types of reaction to headline writing:

1. Some staffers will disappear from the room when an editor or adviser says: "Let's write heads."
2. Others will become so fascinated by the puzzle-like activity of headlining the news that they will end up writing all the headlines for the newspaper — and will soon be talking to each other in "headlines."

Why headlines?

A good headline sometimes determines whether a news story is read. The reader browsing through a newspaper page is a window shopper — he will stop only for that which catches his attention. This wasn't always the case. The first American newspaper, *Publick Occurrences*, edited in 1690 by Benjamin Harris, had no headlines. In fact, it wasn't until the outbreak of the Civil War that headlines started to become part of the newspaper. Up to that time readers were so content to get a newspaper that they read every single item in it. In fact, early American newspapers usually consisted of one or two pages, so that one could read the entire paper in one sitting. The events of World War I gave headlines impetus, with newspapers displaying large, flashy headlines mainly to sell papers in the streets. Not much has changed about headlines during the last ten years, but editors have become aware that headlines must grab the reader's attention since the average daily newspaper has pages and stories competing with each other. The days when a reader could read the paper from back to back are over.

Purposes of headlines

Headlines serve various purposes. One of the most important ones is to index the news, to save the reader time deciding which stories interest him and which stories he will not read.

Headlines sometimes tell the news to readers who do not read the entire story.

A reader can always realize the significance of a story by the size of its headline, for it conveys the importance of the story it accompanies.

Headlines contribute to the attractiveness of a page. Try removing all the headlines from a front page sometime.

Headlines sell newspapers. Many a reluctant reader will buy a paper if he is attracted by a catchy, well displayed headline.

Writing the headline

Certain steps must be taken to produce an effective, printable headline.

1. Read the story first to get the general idea of its content and purpose.
2. Write a sentence that summarizes the content of the story. Try to use strong action verbs.
3. Adjust the sentence to predetermine space.

Headline schedules

The adviser should prepare a headline chart, showing the various sizes and types of headlines available from the printer, and establish headline counts that facilitate the task of writing headlines that fit their predetermined space.

Headlines are written to fit specified column widths. Usually they are written to conform to fractions or multiples of columns, depending on page make-up requirements.

The printer will furnish a copy of headline types available at his shop. From this, the adviser and staff will choose the family they prefer. The rest is a matter of cutting out all the headlines from a designated family, from the largest to the smallest available at the printshop, and giving the specific number of counts per column permissible for each size. A printer will help the staff.

Headline Counting

Different headline writers will use various approaches to the mathematical aspect of headline writing — that of counting the letters and punctu-

ation marks to fit predetermined space.

Typically, however, the counting of "characters" in a headline goes like this.

1. Most lower case letters are approximately the same width and can be considered one count; the same applies to spaces. The letters **m** and **w** are considerably wider than other lower case letters and must be counted as 1½ counts. By the same token, some letters are narrower than the average and must be counted as one half. These letters are **l i f** and **t**. (Spells lift)

For example, the following headline totals 25 counts:

Rebels defeat Southerners

3. Numerals count as one in headlines, with the exception of 1 and fractions such as ½ and ¼, which count as one half.

4. Most punctuation marks count as one-half. Exceptions are the question mark (?), the percentage sign (%), the ampersand (&) and the dollar sign ($) which count as 1½ and the dash (—) which counts 2.

(Sometimes newspapers make special use of punctuation marks to save space. For example the dash and the colon substitute for the word says. The dash is used when attribution is at the end of the headline, the colon when attribution comes at the beginning.)

Coach Jones: The team definitely not ready

The team definitely not ready —Coach Jones

Other punctuation marks used for special effect in headlines are the period, used only with abbreviations (ex: U.S.) and the semicolon, used in place of the period in two-thought headlines:

Seniors prepare for trip;
25 plan to visit Rome

Commas replace *and*.

English, Science Departments
to combine efforts for project

When counting a headline the staff and adviser should remember that a printer can always accommodate a short headline, but that placing a long one on the page is a physical impossibility. Newspapers have different requirements as to their minimum and maximum lengths. However, it is only practical and safe to write headlines that do not run more than two characters over their count.

Emphasize Precise Communication

If there is a form of communication which demands conciseness, directness and simplicity, it is headline writing.

But within this framework of conciseness, a staffer has to remember that when he writes a headline it is important to convey the meaning and purpose of the story he is trying to "sell" to the readers. It is important that conciseness not lead to ambiguity.

Telling the story's essentials is the main purpose of the headline. A headline does not necessarily have to come from the first paragraph of the story. But while any angle of the story can be "lifted" for use, it is only fair to the reader to play up news which is in the story somewhere. Teasing the reader into something which isn't there is unethical. It angers readers. In fact, news stories pass a test — or fail one — when the headline writer has to "fish" for a headline idea. If a headline writer has to read a story three times before he comes up with a headline for it, chances are a meaningful angle is missing and the story might profit from a rewrite.

Good headline writing emphasizes going beyond the "bulletin board" approach. For example, why say:

Seniors plan meeting
tomorrow at 4 p.m.

when the writer can play up a **newsier** angle:

Seniors to plan prom,
banquet tomorrow

Headline writers have a responsibility to their readers to present the facts accurately. For example, the headline read:

200 enroll
in typing
courses

when the story actually said that 200 more students enrolled in typing courses this year than the previous year. The headline missed the story.

Just as in a news story, headlines should play up what a person says, then attribute, instead of the other way around.

Weak: *Manager reports increased looting in cafeteria again*

Better: *Looting increases in cafeteria again, manager says*

Verbs sometimes make or break a headline. A strong verb makes certain a headline serves its purpose. An especially weak verb is "to have."

Key Club has meeting

And just as the active voice wins over the passive voice in a news story, the same applies to a headline. It is better to say: Brown scores touchdown than Touchdown scored by Brown.

Headlines are rather particular about their special use of verbs. For example, the verb *to be* is regularly omitted to save space.

Say: *Tuition fees up again*, **not** Tuition fees *are* up again.

Verb tenses normally used are the present and future and the infinitive. The present is used to imply past action.

Sen. Randolph visits THS (This headline means that Sen. Randolph has already visited the school.)

Sen. Randolph to visit THS (Implies future action. It is acceptable to use *will* accompanied by the main verb, although it takes more space.)

Avoid repeating words in a headline: *Firemen* called for *fire* in gym.

Avoid alliteration, unless a special effect is desired:

Principal punishes Peterson
for 'improper' conduct here

Headline writers consider their work an art. Those who take pride in what they do try to perfect their end product. Writers should:

1. Avoid using prepositions at the end of lines:

Two THS students **in**
professional play
Rebels happy **after**
victory over Saxons

2. Avoid splitting infinitives at the end of a line

Students to
campaign *for*
Sen. Randolph

3. Use single quotation marks when direct quoting in a headline

'Things have to get
better next year'

4. Sometimes use single quotation marks to indicate that a word is used in a special way:

'Principal' Amy
to head staff
for one week

5. Headlines have to be libel proof. In fact, some headlines are potentially dangerous and need to be checked.

THS sophomore
deliberately
hits teacher

Tone of headlines

Headlines must convey the tone of the story they accompany. That is, a humorous story requires a headline that conveys a certain degree of humor. It is a way of getting the reader into the story. By the same token, a serious, straight news story must carry a headline with a matching serious tone. An editorial which expresses opinion and tries to move the reader to some form of action must be accompanied by an opinion headline. But make sure the opinion expressed in the headline is the same as that expressed in the editorial.

A headline for every story

Every item, no matter how short, should be accompanied by a headline if the editors want to make sure it gets read.

Some high school and college newspapers fail to write headlines for what they probably consider "routine" coverage. The result? The type of columns which usually have headlines as follows:

CLUB NEWS
SPORTS SHORTS
NEWS BRIEFS
CAPSULES
AWARD WINNERS
SCHEDULE OF EVENTS

These are vague titles. They cannot be considered headlines. Granted that "Club News" may be routine coverage because "it has to" appear in every issue, it still helps the reader if each item included in the club news is accompanied by a one line headline:

Key Club to sponsor dance
FTA cookie sale begins today
Exchangettes plan trip

These headlines, short as they may be, at least convey a sense of news to the reader.

Kickers and drop heads

Sometimes headlines are accompanied by an extra line, much shorter than the regular lines of the headline, which add information. This line is called a kicker, an overline or a flag, depending on regional preferences. The headline should stand by itself, even if it's accompanied by a kicker. That is, the headline cannot be dependent on the kicker for its meaning.

Weak:

Student Government
To collect papers for recycling

This headline is incorrect because it assumes that the reader is going to read the kicker before he gets to the main headline.

Better:

Drive starts Monday
SG to collect papers for recycling

Drop heads

Drop heads used to be popular during the Civil War and later. *The New York Times*, traditional in its page makeup, still uses several drop heads after the main headline. Drop heads add information to the main headline and the same rules apply. Writers should avoid repeating words from the main headline in the drop head.

Main headline:
SG to collect paper for recycling
Drop head:
Drive starts
here Monday

Magazine-like headlines

Most of the rules mentioned about headline writing are often thrown overboard when writing a "magazine-like" headline. This is the type where anything goes as far as usage is concerned, including articles, prepositions at the end of a line, since these headlines are meant to create a special mood or effect.

Examples:
The day
the senior
class
went out
fishing . . .

In addition, sometimes editors might decide to use headline type for an entire paragraph which leads to a headline. Example:

When Ralph Jones was 13
he decided he would be
a star quarterback. Now,
at 18, Jones is . . .

It is obvious that headlines can make or break a story. Without them readers would be like drivers without maps in a strange city. Headlines demand precise communication, and writing them is an art that requires the attention and consideration of every newspaper staff.

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'Attractively designed pages give readers their first impression of a newspaper . . .'

ATTRACTIVE PAGE DESIGN— the effective and creative packaging of news, photos and other graphic elements — gives a reader his first impression of a newspaper.

Student newspapers that can manage to produce timely and readable content and present it attractively to their readers are probably the ones which will score higher with subscribers.

Never before has so much emphasis been placed on graphics. Visual impact has become a requirement for many aspects of our daily lives, from the design of personal checks to street signs. We react faster and more readily to attractively-designed messages. Young people who grew up with television and constant exposure to the graphic revolution of the past few years are even more graphically aware and less tolerant of visually "dull" pages.

Creative Aspects of Page Design

Page design is an art. It is also a scientific exercise in that it requires that certain formulas be followed to guarantee proper distribution of copy, headlines, photographs and other graphic elements within a given space. A creative student editor who learns the basic rules of effective page design will be limitless in what he can do to design pages that will stand out.

Student editors who feel their creativity is not geared toward page design will still find it challenging to place news and photographs on a page in an attractive manner. Advisers should emphasize page design and, whenever possible, should have the various department editors try designing their own pages. A sports or editorial editor can have greater control of his department area if he not only edits his department copy, but also places it on the page. In fact, if a sports editor himself designs the sports page, chances are he knows better than anybody else the relative importance of all items to be included in a particular issue and will give each its due place on the page. The same applies to other areas.

The tools of page design

Aside from a desire to create attractive pages and the ability to judge the news significance of copy and photographs, a page design editor needs dummy sheets (usually provided by the printer), a pica ruler, a cropping wheel and a pencil.

Staffs that produce camera-ready pages for the printer will handle all final paste ups for the newspaper, in which case it is necessary to have T-squares, razor blades, border tapes and a steady, flat surface on which to produce straight paste ups. Most printers will offer the staff basic tips for effective paste up techniques and will help when problems arise.

Where does it all begin?

The process of designing a newspaper page begins with the editor obtaining a "copy budget" of all stories available for inclusion in a given page. Editors should keep copy logs containing such information as the name of the reporter assigned to a story, story length and photo possibilities.

Once the editor knows how many stories and photos or illustrations must be included on a given page, the next step is to classify the available content according to its news significance. A newspaper page is a limited area and proper allocation of elements becomes the designer's top priority.

Eye Movement on the Page

Graphically, every page must be designed around one major visual element — be it a photograph, a story accompanied by a photograph, a package of two related stories or an illustration. The reader's eye will be attracted by one distinctive image on the page. This is what we may call the Center of Visual Impact or CVI.

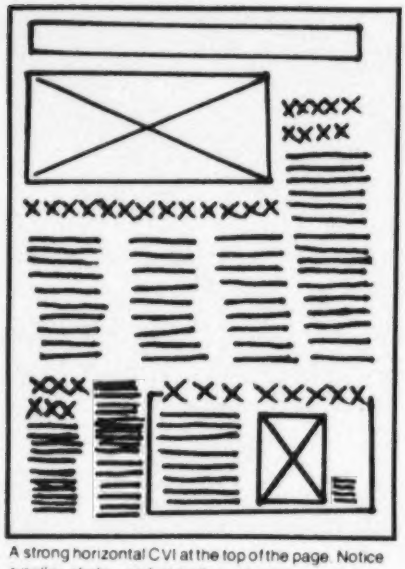
The CVI is the most dramatic spot on the page. It attracts the reader's eyes first, becoming a visual target which gives the page its overall graphic impact.

Because of its importance, the CVI should not be given competition on the page. If a large horizontal photo is used at the top of a page, no other photo on that page should be as large. Preferably, no other photo on the same page will be horizontal.

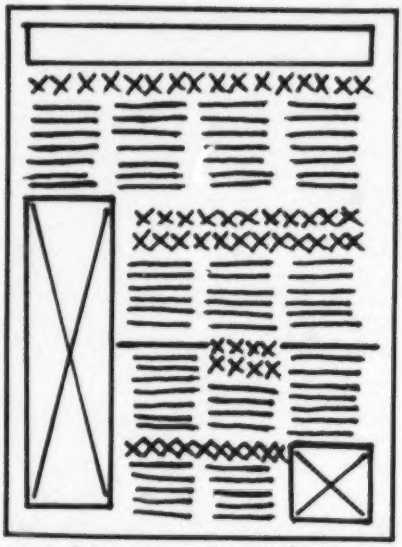
The CVI concept will help the adviser to train beginning students in design. Once the student knows that he will use one element as a CVI on the page, then it becomes easier to place other elements around it.

Although the CVI is always more effective when placed high on the page, preferably above the fold, its impact will be equally felt when placed elsewhere.

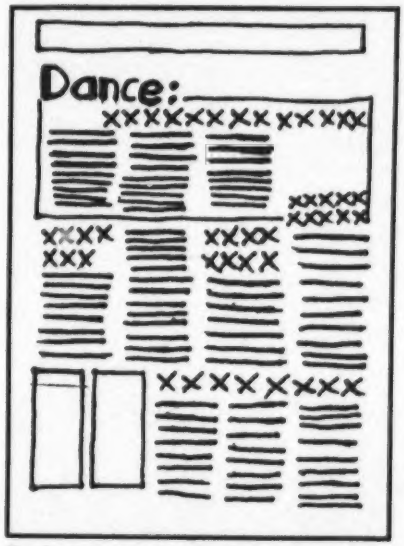
The following illustrations show various approaches to using an effective CVI on the page.



A strong horizontal CVI at the top of the page. Notice smaller photo used at bottom of page.



Vertical CVI can be most effective to bring attention to bottom of page.



The CVI is not limited to a photograph, as this illustration shows. Notice how use of "packaged" story and bold type creates visual interest at top.

Preparing the dummy

In its most primitive form, a page evolves from a dummy — the term used to describe the blueprint that serves as the basis of a paste up and eventually the final page. Advisers should emphasize the importance of a clean, easy-to-follow and detailed dummy. Students must be trained to specify in detail what they expect the page to look like in its final form.

A dummy must be clear enough that anybody — not just the page designer who created it — can follow it. The dummy should indicate such specifics as headline sizes, column widths, borders, photo credits, cutlines and any special effects desired for the page. It is no accident that attractively designed pages are usually the offspring of neatly drawn dummies. Advisers may remind reluctant student designers that one does not need to be an artist to draw a clean dummy!

Page Size

The tabloid size — measuring approximately 11½ inches by 17½ inches — is the most widely used among high school and college newspapers. However, many schools produce attractive newspapers using the full-size format with pages 15½ inches by 22½ inches.

Within the tabloid category, the adviser and staff may choose to follow a three, four, five or six column format. And, depending on preference and advertising space, some staffs vary their column widths within the same issue, using perhaps four columns on the front page and other open pages, but remaining with five columns for pages that include advertising.

The Front Page

The front page continues to be the showcase of the newspaper. It provides the reader his first contact with the publication and, as a result, its design requires special attention.

The front page of many professional daily newspapers has evolved typographically, becoming more attractive, organized, easy-to-read and less crowded. Headlines no longer shout at the reader, since radio and television usually get the hard news to an audience first. The front page of today carries larger photos, more white space and fewer stories.

Tenderfoot Times
Lisa Bride Will Compete At Science Fair In April
FBLA Members Win Top Places
Forney Disbands Art Club
Self-Hate Motivates Juvenile Vandals

The *Tenderfoot Times* (Salida High School, Salida, California) is a full-size eight-column newspaper. Notice use of photograph as Center of Visual Impact at top of page.

Essentially, those are also the qualities of an attractive front page for a student newspaper. A newspaper that publishes weekly or less often should not devote its front page to old news. Instead, the front page should be used as a showcase for the best content available in a given issue.

Effective communication among editors is the key to an informative and attractive front page. Editors should meet prior to the planning of every issue, at which time page editors will related what their copy budget will be. If the best story available is a sports personality profile, then there is no reason why the front page should not be designed around it. The same applies to feature stories, in-depth reports and even opinion pieces.

If a photograph is the most outstanding item available, then why not display it on the front page. The front page creates appeal. It grabs the reader and secures that he will stay with the rest of the publication. The front page should be the promise of better things to come.

The front page should vary from issue to issue, taking the reader by surprise each time. Nothing can be more conducive to losing readers than a graphically stationary front page that does not vary its appearance from issue to issue. Page designers should not develop "graphic habits" such as always carrying a horizontal photo at the top or a vertical one at the bottom of the page.

Content should dictate the graphics. The page's appearance will reflect its content.

Although the looks of the page will change from issue to issue, the adviser has a responsibility to train his staff on

the virtues of graphic continuity and sequence.

Developing a graphic style

Continuity in graphics is achieved by following a certain style for the treatment of such constants as headlines, cutlines, bylines, photo credits and other standard elements on the page.

a) *Headlines* — The first step toward securing a consistent style here is to choose a family of type for headlines and stick to it throughout the newspaper. This does not mean that a type variation can't be incorporated for special effects. However, one type family will remain as standard for the publication.

The positioning of headlines also affects the continuity and sequence of a publication. Headlines can be centered or flush left, depending on preference. The trend among most publications today is for flush left headlines.

Another matter of style pertaining to headlines is whether to capitalize the first letter of every word, or to use the much preferred "down style," where only the first letter of the first word in the first line is capitalized.

b) *Cutlines* — Every photograph, including head shots, must carry an identifying cutline. Positioning the cutline may vary, but here again a style should be set to maintain graphic consistency. A cutline may be extended the full width of the photograph, or it may be set anywhere from 4 to 6 picas shorter than the full width of the photograph. Some cutlines carry an "overline" (one or two words set in headline type over the cutline); others bold face and capitalize the first two words in the paragraph. Whatever one's preference for cutlines, the chosen style must be carried consistently.

News page from the *Indiana Daily Student* (Indiana University, Bloomington) shows a three-column format. Notice how entire page is packaged, showing contrast.

c) *Bylines* — Those seemingly insignificant bylines are part of the overall appearance of a publication and should be treated carefully. A byline may be centered, flush left or flush right. It may be bold, light or italic. It may use a lower case "b" for "by" or a capital "B" as in "By". Some publications carry two-line bylines, using the second line to identify the writer according to staff position: "reporter", "managing editor", etc.

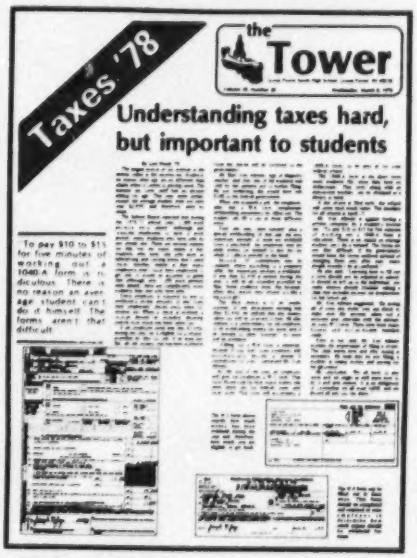
d) *Photo credits* — Even smaller than the byline is the photo credit, but just as important in the way it is treated typographically. Normally, a photo credit should be set in 6 point and placed flush right directly under its accompanying photograph. An alternative is to place the photo credit in parentheses at the end of the cutline. Designers should refrain from placing photo credits vertically against one side of the photograph, a practice made popular by national magazines, but nonetheless undesirable.

e) *Standing Sigs* — A standing sig is any graphic element used consistently to identify a column, feature or section of the publication. For example, "letters to the editor" or "sports briefs" may carry a standing sig for identifying purposes. These sigs should all be designed in a standard form. There is no reason why the sports editor should design a sig for his column while another page editor will have a completely different sig on his page. The result of such practices is usually graphic inconsistency that tends to confuse the reader as he moves from page to page. Standing sigs provide the best source of graphic continuity.

The Nameplate

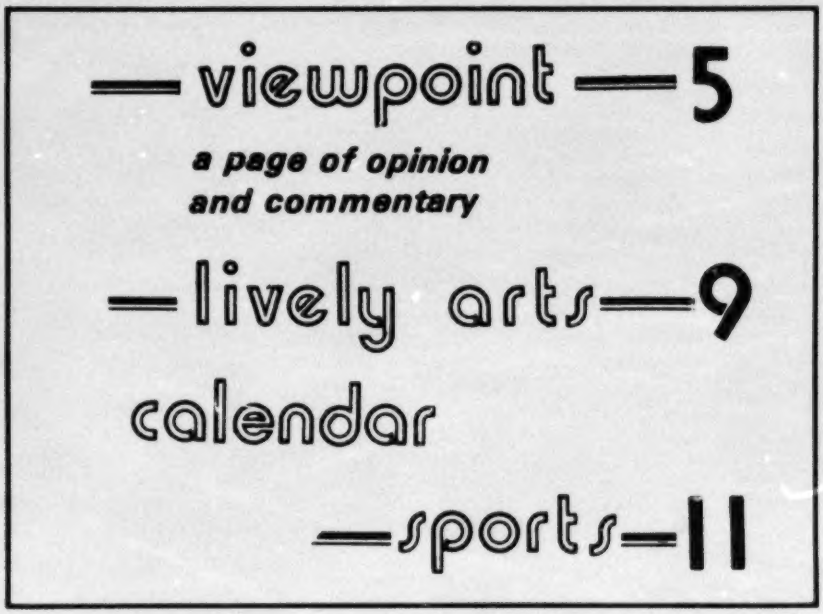
One of the most important sources of continuity for any newspaper is its nameplate. The nameplate identifies the newspaper. It also gives it a sense of personality.

The Tower (Grosse Pointe South High, Grosse Pointe, Michigan) designs its front page based on the flexibility principle described above. The staff goes with the best available content each week. This front page is based on photography. Copy becomes secondary to photos.



Front page devoted to a single story, in this case an in-depth report about understanding taxes. Notice effective use of typography and illustrations. *The Tower* is a weekly newspaper published by Grosse Pointe (Michigan) High School. Bob Button is the adviser.

Sometimes the front page serves the traditional news function, as in this issue about the closing of school due to severe winter weather. Notice how editorial (bottom of page) follows news story on the same subject. Of special interest is *The Tower's* treatment of nameplate, incorporating a "news photo" as part of its design.



These sigs are used weekly by the *Falcon Times* (Miami-Dade Community College, North Campus, Miami, Florida). Notice how column sigs follow the same design, whether for editorial or sports columns. The reader here has graphic continuity throughout his newspaper.

The nameplate should be attractive at a glance. It should be free of ornaments, pictures of buildings, mascots, seals and the rest of the many confusing graphic elements that inevitably make their way into this most prominent area on Page One.

Simplicity of design calls for a clean typeface for the name of the newspaper and other pertinent information such as date, volume number, name of school, city, state and zip code. Some white space and perhaps a supporting column title under the name are all that is needed. Also recommended is at least a quarter inch of white space between the nameplate and the rest of the page.

Front page design cannot be planned without paying some attention to the nameplate. Effective front page design today incorporates the nameplate into the overall graphic strategy of the page. An attractively-design nameplate will help carry the page graphically even at times when other elements on the page lack visual impact.

Inside Pages

With fewer stories ending up on Page One, inside pages gain a new status. Especially page two has become an important one for many student newspapers, now that many news stories of prominence have yielded their space to features and other "soft" articles.

Inside pages must be built around one major graphic element, paying particular attention to the positioning of news in relation to advertising content.

The inside page should be as lively and attractive as a front page. Designers should experiment with horizontal and vertical placement of copy and photos, and also with various approaches to headline placement, keeping in mind that headlines don't always have to cover stories. Some heads may be placed on the side of a story, especially if the entire story and head are boxed.

The front page captures the reader's attention, but inside pages must be designed to keep his attention. One of the obvious problems involved in designing most inside pages is the placement of advertising content. The position of ads affects the outcome of a page design. When advertisements are placed "raggedly" on a page, it becomes difficult to create organization for the page. The traditional double-pyramid pattern for placement of ads or the exaggerated ragged half-pyramid (see illustrations below), make readable and attractive design impossible. Instead, ads should be placed in equal or unequally sized blocks, preferably at the bottom of the page, but also simulating an "inverted L pattern," "an L pattern" or as a bottom of the page block.

The *West Side Story* runs full pages of ads, keeping editorial and advertising content separate, a practice much more accepted among news magazines than traditional newspapers.

The actual design of each advertisement placed on a page affects the way advertising and news content create graphic harmony on the page. Ads designed with heavy and elaborate borders are the worst offenders. Heavily ornamented ads not only block the entrance of the reader's eye into the ad's contents, but also create a graphic eyesore on the page. Especially high school students often get carried away when designing ads, selecting unusually shaped borders and other gimmicks that serve only to hinder the instant graphic communication required from each piece of advertising.

The adviser should pay particular at-

Czars appear as stars
News Briefs
Unbeaten harriers race in AU Invitational meet
Barons attempt to recover against Woodward eleven
REGIONAL
ARENA SPORT SHOP, INC.
Sight & Sound Sales, Inc.

Double pyramid for ad positioning

11

tention to the following offenders: a) screened ads which make reading difficult, b) reversed ads where the advertiser's message is printed in white letters over a black background c) hand drawings for local ads, especially very bold sketches trapped inside a box with a heavy border around them, and d) poor quality photographs which detract, rather than add visual impact to an ad.

Editorial and Op-Ed Pages

Two misconceptions abound when it comes to the physical appearance of the editorial page. One is that the editorial page should be static. The other is that it should convey a certain degree of seriousness and formality, that it must be the "sanctuary" of the publication.

Neither assumption is well founded. Editorial pages need to be as lively and colorful as any other pages. Graphically, an editorial page should be organized and easy-to-follow, but flexible in the way content is positioned. Editorials, features, reviews, columns, letters to the editor and in-depth reports should provide enough material for the designer to vary the appearance of the page from issue to issue.

The editorial page, or op-ed page, should carry a masthead in every issue, including a miniature nameplate, name of school, address, city, state and zip code, frequency of publication, subscription rates, organizations to which the newspaper belongs and the name of editors and staff members. Some staffs also use the masthead to present their statement of editorial policy (i.e. This is a student newspaper published by students. Opinions expressed do not represent the views of the school's administration or faculty).

Editorial page from the *Minnesota Daily*, student newspaper at the University of Minnesota, shows simplicity of design, effective use of white space and wide columns for editorials. Op-ed page shown here deals with one single story, but relies on illustration at center of page for visual impact.

Many editorial staffs also find it helpful to include their letter-to-the-editor policy — explaining such details as to maximum length accepted for publication and the editors' right to select what letters will appear in the newspaper.

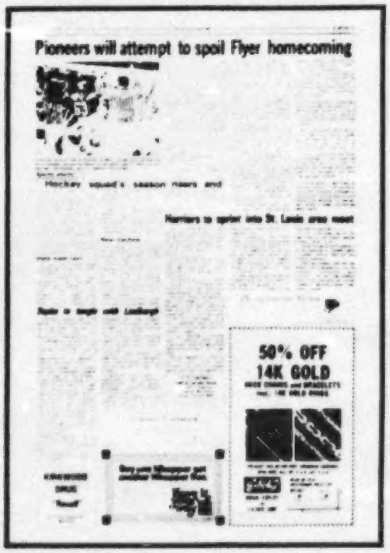
Mastheads do not need to be large. In fact, a small and economical nameplate is preferred. The design of the masthead should be simple but elegant, providing visual interest for the page.

Editorial content traditionally spreads over two pages — the editorial page as discussed above and another facing page appropriately called "op-ed", as in opposite to the editorial page. The content of this "op-ed" page varies, depending on available material. However, it is traditionally used for columns or long opinion pieces which do not fit into the editorial page. The graphic presentation of the "op-ed" page can be lively, capitalizing on large photos or illustration.

Sports page

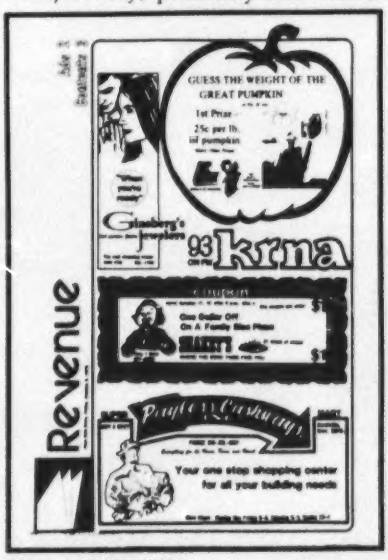
The sports page, with its standard fare of action photography and feature content, lends itself to attractive packaging and design. No other page offers more or better graphic possibilities. Yet this page also presents problems, such as making long lists of scores, names and seemingly dull information visually palatable for the reader.

Sports pages should be built around a major story, preferably one with a



Half pyramid for ad positioning

Block positioning



Full page of advertising

Editorial page of the *Catalyst* (Miami-Dade Community College, South Campus, Miami, Florida) displays top of the page photography, devoting the rest of the page to editorials and a special opinion feature titled "in case you missed it," where the staff comments on news events of interest to students. Notice the op-ed page is devoted to staff columns, all of which have been illustrated and treated as separate structures on the page.

Reinforcement needed for student safety
Why did the egret cross the road?
Stern's idea on education merit hearing
Handicapped label fits the 'normal'
Falcon Times
Voice your opinion
Right wing pressure may abort free choice
Face facts about crime
Miami earns FIU program
Some Greeks not failures

The *Falcon Times*' editorial and op-ed pages capture and maintain reader interest week after week. Notice vertical placement of editorials, with contrasting horizontal placement for columns and other elements on the page. Masthead is simple and includes letter to the editor policy. Op-ed page relies on attractive graphics to accompany an opinion piece. Letters to editor are placed vertically at bottom of page.

large photograph to create visual impact. Particular attention should be paid to guarantee that any action depicted in a photograph does not take the reader away from the page: don't allow for a baseball player to bat away from the page, or a swimmer to dive off the page. But avoid reversing the action — flopping — because by doing so one also reverses the numbers and letters on a player's jersey!

Scoreboxes, a calendar of upcoming events and columns by sports staffers or editors are all part of the sports page.

Newsmagazines

The newsmagazine format serves as the basis of many colorful, innovative and graphically appealing student newspapers today. An outgrowth of the rebellious 1960s, newsmagazines emphasize graphics, capitalizing on the use of large photographs, illustrations and a typographical variety that has transformed the looks of student newspapers generally.

Newsmagazines do not carry a front page in the strictest definition of the term. Instead, a cover page is used, often carrying a single photograph or illustration with an identifying headline that tells the reader to find more information on an inside page.

One of the inherent problems of newsmagazines is that they rely on a single photo or art piece for the cover. As new advisers will soon find out, it is not every month that the staff produces a photo or art piece worthy of "cover"

'Newsmagazine format may experience change . . .'

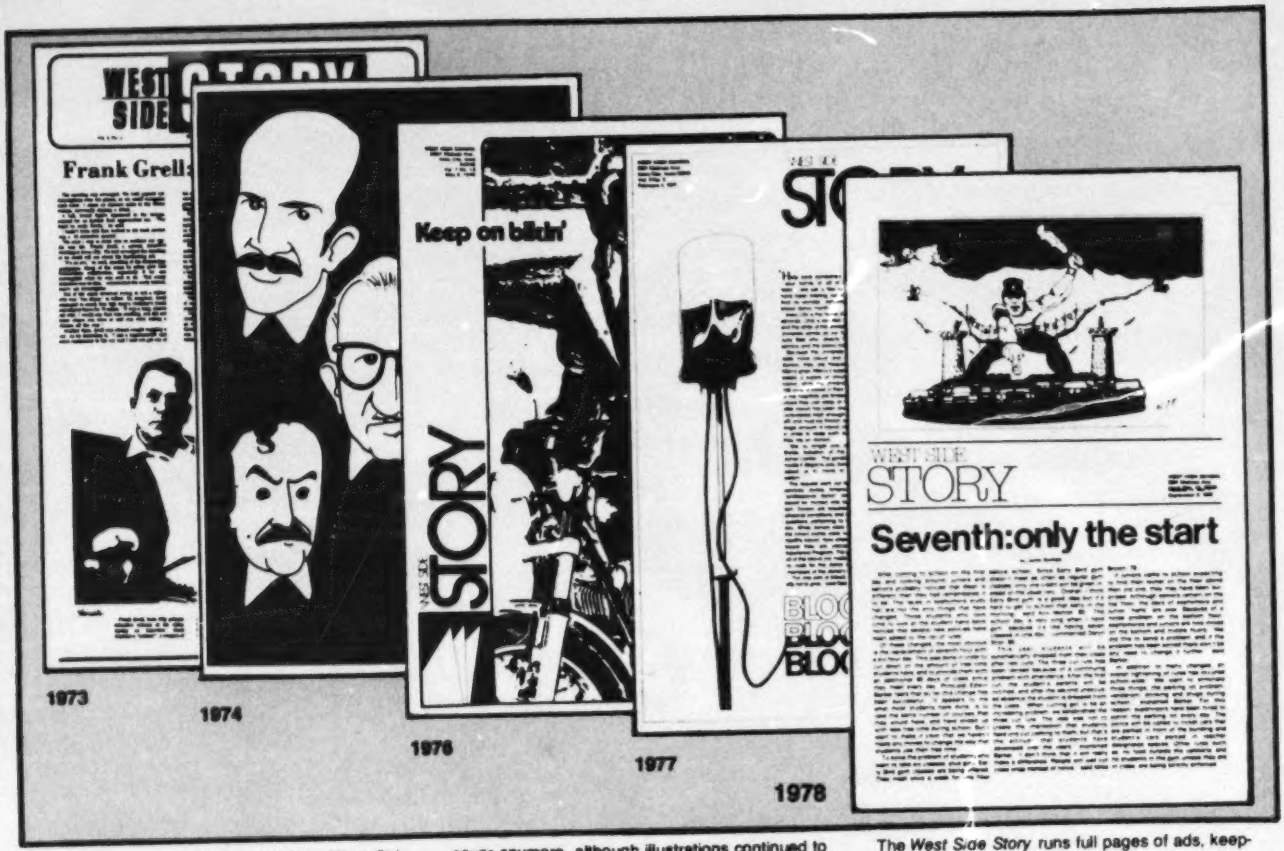
space. In a sense, the newsmagazine requires excellence or, better yet, continuous excellence from the staff.

In reality, not every staff can maintain a high degree of excellence from semester to semester or even from issue to issue, a reason why so many newspapers that turned to the newsmagazine format in the early 1970s soon realized that they had much better potential and flexibility as newspapers, and simply went back to that format.

Newsmagazines display their best art on the cover, then usually devote one or two inside pages to news copy. The pages are designed in an open format, with an abundance of white space, vertical and horizontal column rules and a high priority on graphic design.

The late 1970s is not exactly the most propitious time to convert from the traditional newspaper format to news magazine.

As for the newsmagazine format, it will probably experience the following changes: a) The photo or art-only cover will give way to what may be called a "partial cover," emphasizing *copy* as well as photo or art. b) Copy and even news will move to the cover of the new newsmagazine. c) Shorter articles that were abandoned to include long in-

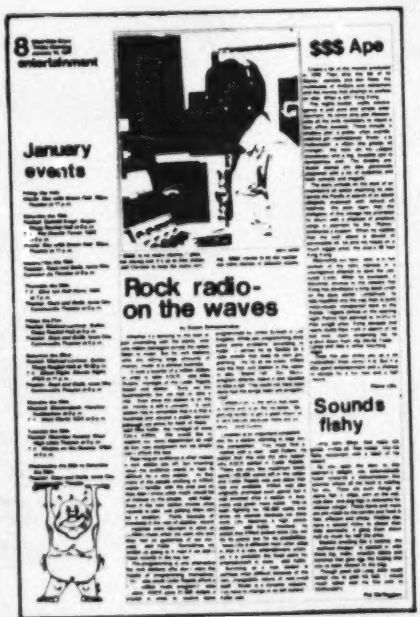


An analysis of selected issues of the *West Side Story* shows the newspaper's drastic change from its newspaper format (1973) to the colorful news magazine cover (1974), continued through 1975 and 1976. By 1977, the staff had decided to move copy back to Page One; color was not part of the cover anymore, although illustrations continued to play an important part. By 1978 the *West Side Story* had come up with a workable design for the late 1970s: the "partial cover" approach, accompanied by a re-designed nameplate, carrying a teaser for one of the inside stories.

The West Side Story runs full pages of ads, keeping editorial and advertising content separate, a practice much more accepted among news magazines than traditional newspapers.

Notice vertical positioning of editorials, combined with table of contents and masthead. The *West Side Story* has combined attractive graphic design with an economic package, a possibility worth exploring for anyone involved in publications today.

This page acts as an "op-ed" page, devoted in this issue to a "community" story. Graphics, white space and easy-to read type combine tc form an attractive page.



Reviews, news of entertainment and features related to films and music are an important part of the newsmagazine's content. This page emphasizes vertical placement, with an indentation of white space (top of first column).

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depth pieces may return to the newsmagazine, if nothing else to serve as graphic equalizers in the midst of the longer articles. d) Typographically, the newsmagazine will continue to stay ahead, experimenting with the use of type, exploring through the use of illustrations and setting trends for other publications. d) The economics of printing will force many of the newsmagazines to abandon color and to explore the many design possibilities available through black and white.

The page designer here relied on type exclusively to carry the page. He does so successfully, even without the use of a photo or illustration.

Supplements

Special editions for school anniversaries, career information, summer employment and other special topics often require special attention. Many schools find it practical to publish special supplements, instead of altering the content and format of their regular publication. Supplements are inserted in the newspaper and their size is approximately 11 inches long by 8 inches wide.

General Interest Magazines

Many staffs produce general interest magazines once or twice a year to include a variety of topics — such as contemporary lifestyles, consumer news related to clothing, cars, sports goods, food, college, music, stereos and job opportunities. In some cases, poetry and short stories may be included, providing an excellent outlet for creative writers in the school while attracting a general readership to such content.

Newsmagazines rely on the "natural fold" of the publication (or, "double truck" as the printer's jargon suggests) for their basic horizontal graphic impact. The example above is pages 6 and 7 of an issue of *West Side Story*.

Advisers should be aware of several important steps when producing a general interest magazine:

1. Organize a small, but efficient staff of editors. Unlike the staff of a newspaper, where everyone is expected to be a writer, the magazine staff is responsible for the planning and executing, but may assign the writing to persons outside the staff.

2. Sectionalize the magazine so that there will be a consistent framework to work with from semester to semester.

3. Train editors to analyze national magazines with appeal to young people and to derive ideas for their own magazine.

4. Plan the graphics to fit a readable format. Some areas of concern include:

The Cover — As the showcase of the magazine, the cover should have visual impact. It should tease the reader into the magazine's contents and lure him to read on. A photograph usually provides for the most effective cover. If a striking photograph is not available, then perhaps a "typographic" cover can be considered. In this style, the design relies on large, readable and attractive type for its impact. For exam-

Sports coverage spreads over two-pages. Page 10 is devoted to news briefs; page 11 covers sports features.

West Side Story is published by West High School, Iowa City, Iowa. Ben Van Zante is the publication's adviser.

ple, the editor may wish to carry a two or three-line headline in 72 point to alert the reader to a lead article on the inside. *Esquire* magazine once carried the first paragraph of a Truman Capote short story on its cover, set in approximately 30 point type. Not only was the cover impressive, it was also out of the ordinary and therefore captured the attention of the reader at a glance.

The name of the magazine should be set in distinctive, but readable type, avoiding fancy and complicated lettering. The cover may also serve as an index to inside content, by simply listing short headlines on one side of it.

Format — Standard size magazine pages lend themselves to a series of varied column widths which establish the magazine's format. The style of a particular magazine may call for the opening page of every article to be set in a two-column format, while subsequent pages will be set in a three-column format. Whatever the style, it should be consistent. A set column width establishes uniformity and speeds up the design and typesetting aspects of production.

Regular Sections — The ultimate desired effect in a well-designed magazine is one of cohesiveness and organization. The reader wants to be served a banquet of features, photography and information, but he also wants every item in a visually appealing package that is easy to read and to follow. Regular sections help create this sense of organization.

Black and white cover photo from *Menagerie* creates instant appeal for this issue. John Wheeler advises this magazine from Lyons Township High, LaGrange, Ill.

Sectionalizing the magazine begins with a simple, functional and attractive Table of Contents page. Most magazines carry this vital information as early as possible — in such areas as on the inside front cover or within the initial three pages. The best way to design the Table of Contents is to study ideas from other magazines. A successful general magazine, ***Menagerie*** (Lyons Township High School, La Grange and Western Springs, Il.) combines features, literary content, photography, art, sports and even some news as part of its readable format.

Attractively designed pages have to be planned. The process of designing a page demands special skills not usually possessed by all members of a newspaper staff. It is up to the adviser to identify those students in the staff who enjoy doing detailed work and who have a sense of visual organization. If, in addition, a student is creative and has a willingness to learn about this fascinating aspect of newspaper production, then the adviser and the publication are most likely to benefit.

Ultimately, however, it is the reader who benefits the most when a page of information has been attractively designed.

The Adviser and Page Design

The graphics aspect of producing a newspaper is perhaps the most highly technical, but it is also one that allows creative students to apply their talents.

Students need to know that printers measure the pages in picas. Most columns are 11-12 picas wide and a pica is the equivalent of two m's on the typewriter.

The adviser should train editors in the basic skills needed to "put together" a page. Whenever possible, he should use the terminology of design so that students and printer can communicate effectively.

The following suggestions will help.

1. Train students to draw clean, understandable dummies. (The printer will appreciate it and the process of paste up will probably be completed faster.)

2. Remind students to have at least one dominant story and/or picture for every page — including inside pages.

3. Coordinate the use of photography with copy. Today's reader is graphically oriented and he responds to art and illustrations.

4. Always instruct students to use ·ig lin· ·o label stories and pictures they mark on a dummy.

5. Remind students that graphics is important, but that content should be their primary concern.

6. Train makeup staff to remember that good pages are usually well balanced and show contrast — that is, vertical and horizontal pictures and story display, roman and italic headlines, light and bold type.

7. Get ideas from magazines and professional newspapers and train students to do their own version on the newspaper. Sometimes magazine and newspaper ad designs can be effectively converted to effectively display a story or picture.

8. Train staffers to be consistent and not to change radically the appearance of the paper from one issue to the next. While flexibility is encouraged, radical changes usually turn readers off.

9. Encourage students to try new ideas, especially when these are likely to improve the overall appearance of the publication.

10. Train students to pay equal attention to the page as a whole, emphasizing the top as well as the bottom.

RESOURCES

'Organizations offer unlimited help to advisers . . .'

FORTUNATELY for advisers — and especially beginning newspaper advisers — state, regional and national scholastic press associations provide aid on issues of advising and teaching — from the nitty gritty of everyday production to the ethical and legal responsibilities of the craft. In addition, nearly all of these organizations offer critiques of publications with specific suggestions for improving their quality.

Student newspapers are rated using a guidebook which reflects standards set by leading high school newspapers nationally. The guidebook also includes introductory sections dealing with the various aspects of production and informs the staffs and adviser as to the criteria used for judging. The judges appraise individual sections of the publications such as sports, editorials, page makeup and newswriting and provide the staffs with incisive comments aimed at helping improve weak areas. The adviser and staff should bear in mind, however, that the comments are suggestions, not absolutes.

It is recommended that the adviser and staff evaluate the critique from the press association as soon as it is received. Sometimes it helps to set up a meeting with staffers, in which the adviser points out specific references made by the judge to a particularly good or bad story, page layout or photograph. In this way the evaluation becomes a thorough and practical learning experience for everyone and one that allows the newspaper staff to mend its mistakes, strengthen its weaknesses and capitalize on its strong points.

The professional organizations seek to improve scholastic journalism and to encourage young people to enter journalism. Membership in some organizations is by publication which receives critical analysis and special ratings. Others offer student achievement recognition and some are especially designed for advisers. All state, regional and nearly all national groups have conventions for students and advisers where extensive programs include shortcourses and sectional meetings in addition to professional speakers on a wide variety of newspaper topics.

National scholastic press associations

Columbia Scholastic Press Association
Box 11, Central Mail Room
Columbia University
New York, New York 10027
Membership, which is by publication, covers critique of the newspaper through use of a scorebook which is returned to the school for adviser and staff reviewing. CSPA has an annual meeting in New York in March and provides critical services annually for newspapers. The organization provides a special Critical Analysis Service for those staffs which do not wish to enter the regular CSPA contest or become members of the Association. Members receive *The School Press Review*, a monthly magazine. CSPA gives the Medalist award to newspapers of highest quality.

National Scholastic Press Association (NSPA)
University of Minnesota
720 Washington, S.E.
Minneapolis, Minnesota 55414
Membership is by publication and covers rating of the newspaper twice a year. A judge's guidebook is returned to the staff and adviser for their consideration. NSPA also provides a Critical Analysis for those newspaper staffs which who do not wish to receive a rating. NSPA has two national meetings — one at Thanksgiving, usually in the Midwest, and one in the spring on the West Coast. The organization offers a book list and filmstrips that may be purchased through their offices and publishes *Scholastic Editor*, a monthly magazine. NSPA grants an All-American rating to newspapers of highest quality.

Other organizations

The Newspaper Fund
P.O. Box 300
Princeton, New Jersey 08540

Student Press Law Center
1750 Pennsylvania Avenue N.W. Room 1112
Washington, D.C. 20006
(202) 347-6888

Adviser organizations

The adviser will benefit professionally from membership in the various organizations especially designed for him, both at the state and national level. The groups emphasize ways of helping advisers solve their problems — as publications supervisors and as journalism teachers. The adviser should check into state organizations for special assistance and can also join the three national groups — Journalism Education Association, Columbia Scholastic Press Advisers Association and the Secondary School Division of the Association for Education in Journalism.

Especially the beginning adviser will find that membership in these organizations serves a dual purpose — to familiarize him with what other advisers are doing and how they are solving similar problems and to acquaint him with resources and materials in scholastic journalism that can improve the quality of his teaching and advising.

Columbia Scholastic Press Advisers Association
Box 11, Central Mail Room
Columbia University
New York, New York 10027
CSPAA is an independent organization affiliated with the Columbia Scholastic Press Association. The Association exists to provide advisers with up-to-date information pertinent to publication advising and teaching. It has published such valuable reference tools for advisers as "Springboard to Journalism," and "Sports Writing." Members receive a quarterly *Bulletin* which contains "how-to-do-it" and philosophical articles to provide them with solid operating information. In addition, CSPAA publishes *CSP Double-A-Aids*, to report the affairs and services of the Association. CSPAA has an annual meeting in New York in the spring and sponsors a special adviser's workshop in various sections of the country at Thanksgiving.

Journalism Education Association
803 Hillcrest
DeKalb, Illinois 60115
JEA is an affiliate of the National Education Association, of the Association for Education in Journalism, the National Council of Teachers of English, the International Quill and Scroll Society and the National Scholastic Press Association. An unique service provided by JEA is the Hot Line where advisers can get help at any time in problems of censorship. JEA publishes *Communication: Journalism Education Today* and a special Newsletter. The organization has an annual meeting during the Thanksgiving vacation and sponsors special meetings at the NEA and NCTE conventions.

Student Organizations

Future Journalists of America
H. H. Herbert School of Journalism
University of Oklahoma
Norman, Oklahoma 73069
This is an organization for student journalists which does not have the grade requirements of Quill and Scroll. Any student of a chartered school can be a member of FJA by paying a small initiation fee. The new member receives a lifetime membership, FJA insignia jewelry, a press membership card and mailings of the *Communique*. FJA also has its Festival of Excellence annually for publications. Since 1965 it has named outstanding high school journalists as The Future Journalist of the Year. In 1972 it founded the Scholastic Journalism Hall of Fame.

Quill and Scroll International Honor Society for Journalists
School of Journalism
University of Iowa
Iowa City, Iowa 52240
The new adviser may find that his school already has a chapter of Quill and Scroll; if not, any school that publishes a student publication may establish a local chapter of the association to promote scholastic journalism. Individual membership is bestowed as an honor. Students who meet certain specific requirements may become members of the organization on the recommendations of their advisers and the approval of the national office. An annual newspaper evaluation is also provided and the George H. Gallup Award is granted to highest ranking publications.

Helpful resources for the adviser

Regardless of his background in journalism, the new adviser must become acquainted with some of the reference material available in journalism — especially those texts aimed at helping him perform better as an instructor. This chapter offers only a few selected entries designed to give the adviser general reference tools that can be consulted when questions arise involving production skills. It is highly recommended that the advisers set up a small journalism library in his classroom or in the area where the newspaper is produced, to include books and current journals. In addition to making the information readily available and accessible to students, this library will get students interested in the subject matter of journalism and will provide those who have mastered the basic skills with supplementary reading materials suitable to their level. And it is to the adviser's advantage to develop some mastery of his own professional skills as a journalist so he can become an effective, thorough instructor.

Texts for reporting and editing

Interpretive Reporting
by Curtis MacDougall
Seventh Edition
Macmillan, New York, 1977
Excellent chapter on reporting, style and specialized forms of writing such as features and sports. The newspaper adviser can profit tremendously from reading this text, especially chapters 1-10.

Reportorial Writing
by Paul V. Sheehan
Chilton Book Company, Philadelphia 1972
Sheehan has designed an easy-to-read, well organized text that goes beyond the traditional format of what's news and how to write it, to include more advanced topics such as reporting the news in-depth, interpretative writing, the background story and ethical and legal considerations. The book also includes sections on copyreading marks, commonly misspelled words and exercises.

Modern Newspaper Editing
by Gene Gilmore and Robert Root
Second Edition
Boyd and Fraser Publishing Company, California, 1976
The importance of a well edited publication cannot be overemphasized. This book provides the adviser with a complete and thorough guide to newsediting techniques, news evaluation, printing, headline writing, page makeup and journalistic writing. Especially helpful to the beginning adviser should be chapters 1-5, 10, 13-15.

Depth Reporting
by Neale Copple
Prentice-Hall Inc., Englewood Cliffs, New Jersey 1964
Depth reporting has quickly become an established style of writing the news, which many high school newspapers have found useful in making the news more understandable. The adviser should become familiar with the content of this book which includes a detailed approach to writing the in-depth article and shows examples.

Books especially designed with the student newspaper in mind:

Springboard to Journalism
Edited by Benjamin W. Allnutt
Revised Edition
Columbia Scholastic Press Association
Columbia University, New York, 1976
This Revised Edition of *Springboard* is perhaps the most up-to-date and complete publication available to help newspaper staffs. It covers the entire area of production from writing the news story to preparing the advertising. In addition, it includes a chapter on the legal rights and responsibilities of scholastic publications and a selected journalism bibliography . . . Can be purchased from CSPA, Box 11, Central Mail Room, Columbia University, New York, N.Y. 10027

Newspaper Fundamentals
Edited by J. F. Paschal
Columbia Scholastic Press Association
Columbia University, New York
Designed as the official critique booklet for CSPA, this publication includes general chapters on the basic fundamentals of production for student newspapers.

The Student Journalist Guide Series
A complete series of books on specific subjects in the field of scholastic journalism. Recommended books from the series include:

Junior High Journalism by Homer Hall presents every aspect of journalism in a style appropriate for the junior high age group.

The following books of the series offer general information on the subjects described by their titles:
The Student Journalist and Common Story Assignments by Bill Ward
The Student Journalist and Depth Reporting by Bill Ward
The Student Journalist and Editing by Charles Garven
The Student Journalist and Feature Writing by Carl H. Giles
The Student Press and Interviewing by Hazel Presson
The Student Journalist and News Reporting by Hazel Presson
The Student Journalist and Photojournalism by Herb Germar
The Student Journalist and Sports Editing by Harry Stapler
The Student Journalist and Sports Reporting by Harry Stapler
The Student Journalist and Writing Editorials by Bill Ward

How To Run a School Newspaper
by Enid A. Goldberg
J. B. Lippincott Company, New York 1970
A good beginning reference book that includes chapters on spelling, abbreviations, newspaper terminology and style.

Scholastic Journalism
by Earl English and Clarence Hach
Fifth Edition
Iowa State University Press, Ames, Iowa 1972
Can be used as a basic or supplementary text in high school journalism courses or as a reference tool for adviser and/or staff. Includes chapters on production skills, exercises and many examples. Highly recommended.

The Mass Media and the School Newspaper
by DeWitt Reddick
Wadsworth Publishing Company, Inc., California, 1976
Prof. Reddick's textbook is the most complete and best illustrated of its kind. Ideal for classroom use, this book is also an excellent reference tool. Chapters deal with the history and evolution of the mass media, the news function, basic newswriting, specialized writing, production and procedures and the business side of student publications. The book includes many illustrations. Teacher's Edition is available.

Journalism in the Mass Media
by Norman B. Moyes and David Manning White
Ginn and Company, Boston 1970
Combines production procedures with other issues related to the media such as social responsibility and history of mass communications. Teacher's manual available.

Space and Equipment Guidelines for Student Publications
A booklet recommended by the Council of Educational Facility Planners, this publication from Quill and Scroll is designed for teachers and administrators and includes everything an adviser needs to know when deciding what facilities should be provided for student publications.

Photography Foundations: The Student Photojournalist
by Joseph W. Glowacki
Columbia Scholastic Press Association, New York, New York, 1978

A well-illustrated guide to photography and its effective use in student publications. Mr. Glowacki's book is especially aimed at students, presenting basic and advanced strategies of taking, developing and utilizing photos effectively.

News Reporting and Writing
by Melvin Mencher
William C. Brown Company Publishers, Dubuque, Iowa, 1977

Through examples and detailed explanations of modern newswriting techniques, Mr. Mencher introduces various styles for writing news stories. Also available is a workbook and a teacher's manual.

The Newspaper Adviser's Handbook
Published by Quill and Scroll this handbook offers practical suggestions and ideas for publishing the high school newspaper.

Books on page design

Publication Design
by Roy Paul Nelson
Second Edition
William C. Brown Company Publishers, Dubuque, Iowa, 1977

Excellent book to teach students how to coordinate art and typography with content. The adviser will find this book easy to understand; it includes illustrations and sections on both newspaper and magazine makeup.

Modern Newspaper Design
by Edmund C. Arnold
Harper & Row Publishers, New York, 1969

Arnold's book is so complete it includes everything the adviser needs to know about page design before setting his first interview with the printer. It includes illustrations.

Visual Impact on Print
by Gerald D. Hurley and Angus McDougall
American Publishers Press, Chicago, 1971

A book on picture editing, this publication will help the adviser, editors and photo staff to gain an understanding of the importance of photography in overall page design.

The Design of Advertising
by Roy Paul Nelson
Third Edition
William C. Brown Company Publishers, Dubuque, Iowa, 1977

Uses suggestions and illustrations that will help the adviser and his advertising staff to design more attractive ads.

Periodicals of interest to the adviser

Perhaps one of the most helpful tools to the adviser and journalism teacher is the periodical or journal representing the current literature of journalism. The various journals described in this chapter are especially written for journalists and or journalism teachers, and some for students. Current research in all areas of mass communications is often presented, giving the adviser a sense of perspective that will ultimately lead to better teaching and advising.

All advisers need to bear in mind that mass communications is one of the fastest changing fields today and keeping up with the innovations is part of the adviser's responsibility as aneducator. The adviser will find that occasionally an article will be of interest to the entire class and he may wish to reproduce it for distribution. Permission from the publishers is required for this and is most often granted to teachers upon request.

The presence of at least some of these periodicals in the staff room or classroom is encouraged to stimulate the student's thinking in terms of mass communication beyond the confines of daily production routine.

Bulletin of the CSPAA, published quarterly by the Columbia Scholastic Press Advisers Association, Box 11, Central Mail Room, Columbia University, New York, New York 10027

Columbia Journalism Review, published six times per year by the Graduate School of Journalism, Columbia University, 700 Journalism Building, Columbia University, New York, New York 10027

Communication: Journalism Education Today, published quarterly by the Journalism Education Association, 940 N. Jefferson, Springfield, Missouri 65802

Journalism Quarterly, published quarterly by the Association for Education in Journalism, School of Journalism, University of Minnesota, Minneapolis, Minnesota 55414

Journalism Educator, published quarterly by the Association for Education in Journalism at the University of Minnesota, Minneapolis, Minn. 55455

Quill, published monthly by Sigma Delta Chi, 35 East Wacker Drive, Chicago, Ill. 60601

Quill and Scroll, published quarterly by the Quill and Scroll Foundation, School of Journalism, University of Iowa, Iowa City, Iowa 52242

Scholastic Editor, published monthly September through May, 720 Washington S.E., University of Minnesota, Minneapolis, Minnesota 55414 *School Press Review*, published monthly October through May, Box 11, Central Mail Room, Columbia University, New York, New York 10027

DR. MARIO R. GARCIA currently teaches graphic arts at Syracuse University and is a former adviser to publications and journalism educator within the Miami-Dade Community College system in Miami, Florida. Publications under his supervision have received top national honors including Pacemaker Awards from the Associated Collegiate Press.

A former reporter for *The Miami News*, Dr. Garcia has been active in state and national community college organizations and served as editor of *Junior College Journalist*, a professional national magazine for community college journalism educators.

A Newspaper Fund Fellow at the University of Oklahoma in 1972, he began working with scholastic journalism advisers through workshops for that institution and The University of Texas (Austin) Interscholastic League Press Conference. He has appeared at both A.C.P. and C.S.P.A. conventions as a speaker. He holds annual workshops for advisers and publications staffs in Florida and Tennessee.

Dr. Garcia spends some of his time judging for national and state scholastic press associations and redesigning professional newspapers.

Born in Cuba, Dr. Garcia was a child actor and has done some theatrical work in the U.S. He and his wife, Maria, and their four children live in North Syracuse, New York. —J.F.P.